

# THE MUSICAL TIMES

FOUNDED IN 1844.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 776.—Vol. 48.  
Registered at the General Post  
Office for Canadian Postage.

OCTOBER 1, 1907.

Price 4d.; Postage, 2d.  
Annual Subscription, Post-free, 5s.

## ROYAL CHORAL SOCIETY,

ROYAL ALBERT HALL.

Patron: HIS MAJESTY THE KING.

Conductor: Sir FREDERICK BRIDGE, M.V.O.

THIRTY-SEVENTH SEASON, 1907-8.

### PROSPECTUS.

The Series will comprise Seven Concerts, at which the following works will be performed:—

- 7 Nov. "Elijah."
- 28 Nov. "Hiawatha."
- 1 Jan. "Messiah."
- 30 Jan. "Stabat Mater" (Stanford) and Selections from "Israel in Egypt."
- 4 Mar. "The Dream of Gerontius."
- 2 Apr. Bach's Mass in B minor.
- 17 Apr. "Messiah."

The following artists have been engaged:—

- |                        |                       |
|------------------------|-----------------------|
| Miss Agnes Nicholls    | Mr. Gervase Elwes     |
| Miss Gleeson-White     | Mr. John McCormack    |
| Madame Emily Squire    | Mr. Alfred Heather    |
| Miss Esta D'Argo       | Mr. Herbert Thompson  |
| Madame Mary Conly      | Mr. Watkin Mills      |
| Miss Clara Evelyn      | Mr. Ffrangcon-Davies  |
| Madame Ada Crossley    | Mr. Dalton Baker      |
| Miss Gertrude Lonsdale | Mr. Frederic Austin   |
| Miss Phyllis Lett      | Mr. Herbert Brown     |
| Miss Maria Yelland     | Mr. Dan Price         |
| Miss Dilys Jones       | Mr. Harry Dearth      |
| Miss Maud Wright       | Mr. Frederick Ranalow |
| Mr. Ben Davies         | Mr. Graham Smart.     |
| Mr. Lloyd Chandos      |                       |

Organist: Mr. H. L. Balfour, Mus.B.

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Of the Seven Concerts to be given, Six will be included in the Subscription Series. Prices of Subscription for these Six Concerts: Stalls, £1 10s.; Arena, £1 10s.; Balcony (Reserved), £1 4s.

Prices of Tickets for each Concert: Stalls, 7s. 6d.; Arena, 6s.; Balcony (Reserved), 5s.; Unreserved, 4s.

Subscribers' names can now be received, seats secured, and Prospectuses obtained, at the Ticket Office, Royal Albert Hall, and the usual Agents.

### FIRST CONCERT, THURSDAY, NOVEMBER 7, at 8.

Mendelssohn's "ELIJAH."

Artists: Miss Agnes Nicholls, Miss Clara Evelyn, Miss Dilys Jones, Miss Maud Wright, Mr. John McCormack, Mr. Herbert Thompson, Mr. Dalton Baker, Mr. Graham Smart.

### SECOND CONCERT, THURSDAY, NOVEMBER 28, at 8.

Coleridge-Taylor's "HIAWATHA."

Artists: Miss Esta D'Argo, Mr. Ben Davies, Mr. Frederic Austin.

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MICHAELMAS HALF-TERM begins Monday, November 4. Entrance Examination Wednesday, October 30, at 3.

FORTNIGHTLY CONCERTS, Saturdays October 12 and 26, at 8.

Prospectus, Entrance Forms, and all further information of—

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FIFTH

SEASON.

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FIVE CONCERTS WILL BE GIVEN AT QUEEN'S HALL (30th Oct., 4th Dec., 12th Feb., 1st April, 23rd May. Each at 8 o'clock, except the last, which is at 3 o'clock.)

The following works will be performed:—Berlioz's "FAUST," Holländer's "POMPEII," Maryon's "BEATITUDES," Holbrooke's "BELLS," and Elgar's "DREAM OF GERONTIUS"; together with some successful works from the Autumn Festivals, or Liszt's "St. Elizabeth."

Subscription for the FIRST FOUR CONCERTS—ONE GUINEA. All information at CHAPPELL'S BOX OFFICE, Queen's Hall: N. VERT, 6, Cork Street, W., and L. LE TALL, Hon. Sec., Forest Hill, S.E.

### QUEEN'S HALL.

## GRIEG ORCHESTRAL CONCERT

(IN MEMORIAM)

WEDNESDAY, OCTOBER 16, at 3.

- |  |   |        |
|--|---|--------|
| OVERTURE   | "In Autumn" .. .. .                         | Grieg. |
| SONGS  | a. "Henrik Wergeland" .. .. .               | Grieg. |
|  | b. "Der Einsame" .. .. .                    |        |
|  | c. "Ein Schwan" .. .. .                     |        |
| CONCERTO in A minor for Pianoforte and Orchestra | .. .. .                                     | Grieg. |
| ROMANCE with Variations for Orchestra            | .. .. .                                     | Grieg. |
| SONGS  | a. "Die Prinzessin" .. .. .                 | Grieg. |
|  | b. "Mit einer Wasserlilie" .. .. .          |        |
|  | c. "Am schönsten Sommerabend war's" .. .. . |        |
|  | d. "Die Odaliske" .. .. .                   |        |
|  | e. "Im Kahne" .. .. .                       |        |
| SUITE No. 1                                      | "Peer Gynt" .. .. .                         | Grieg. |
| TRAUERMARSCH                                     | "Peer Gynt" .. .. .                         | Grieg. |

Vocalist—HERR ANTON SISTERMANS.  
Solo Pianoforte—Miss JOHANNE STOCKMARR.

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CONDUCTOR .. .. MR. HENRY J. WOOD.

## GRIEG CHAMBER CONCERT

(IN MEMORIAM)

WEDNESDAY, OCTOBER 23, at 3.

- |   |   |        |
|---|---|--------|
| STRING QUARTET in G minor                     | .. .. .                                   | Grieg. |
| SONGS   | a. "Voer hilslet, I Damer" .. .. .        | Grieg. |
|   | b. "Zur Rosenzeit" .. .. .                |        |
|   | c. "Ein Traum" .. .. .                    |        |
| PIANOFORTE SOLOS                              | a. "Resignation" (from Op. 73) .. .. .    | Grieg. |
|   | b. "She Dances" .. .. .                   |        |
|   | c. "Home-sickness" .. .. .                |        |
| SONGS   | d. "Gangar" (D major) .. .. .             | Grieg. |
|   | a. "From Monte Pincio" .. .. .            |        |
|   | b. "At the Bier of a Young Woman" .. .. . |        |
|   | c. "On the Way Home" .. .. .              |        |
| SONATA No. 2, in G, for Violin and Pianoforte | .. .. .                                   | Grieg. |

Vocalist—Miss ELLEN BECK  
(Chamber Singer to the King of Denmark).  
Solo Violin—Dr. ADOLPH BRODSKY.

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Solo Pianoforte—MR. PERCY GRAINGER.

## KREISLER FAREWELL CONCERT

His last appearance in England prior to his departure for America.

MONDAY, OCTOBER 21, at 3.

- |  |                                     |                   |
|--|-------------------------------------|-------------------|
| OVERTURE   | "A Midsummer Night's Dream" .. .. . | Mendelssohn.      |
| CONCERTO in D for Violin and Orchestra                     | .. .. .                             | Erasmus.          |
| CONCERTO No. 4, in D major, for Violin and Orchestra       | .. .. .                             | Mozart.           |
| RAFSODIA PIEMONTESE in A for Violin and Orchestra (Op. 26) | .. .. .                             | Leone Sin'gaglia. |

Solo Violin—HERR FRITZ KREISLER.

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Mrs. HENRY J. WOOD, Miss MARIE BREMA, M<sup>me</sup>. ADA  
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Organist: Dr. EDWARD C. BAIRSTOW.

Chorus Pianist: Mr. H. H. PICKARD.

Leader of the Band: Mr. W. FRYE-PARKER.

WEDNESDAY MORNING.—"Israel in Egypt" Selection  
(Handel); Choral Symphony (Beethoven). EVENING.—"Sinfonia  
Sacra" (Parry); New Pastorals (A. Herbert Brewer); Symphony No. 2  
(Brahms).

THURSDAY MORNING.—Symphonic Cantata, Stabat Mater—  
first performance (Stanford); Scenes from "Olav Trygvason" (Grieg).  
EVENING.—Elegiac Overture (Joachim); Folk Songs, New (Rutland  
Boughton); Ode, New, "Intimations of Immortality" (Arthur  
Somervell); Overture, "Die Meistersinger" (Wagner); Song for Chorus  
and Orchestra, New (R. Vaughan Williams); Walkürenritt and Finale  
of Siegfried (Wagner).

FRIDAY MORNING.—Oratorio, "The Kingdom" (Elgar);  
Symphony in C (Schubert). EVENING.—"Requiem" (Mozart);  
Poem for Chorus and Orchestra, "Sea Wanderers" (Granville Bantock);  
Symphony, No. 8 (Glazounov).

SATURDAY MORNING.—Mass in B minor (Bach). EVENING.—  
Overture, "Hebrides" (Mendelssohn); Eight-part Motet, "The Spirit  
also helpeth us" (Bach); Dramatic Song, "Vätergrief" (Cornelius);  
Songs (Grieg); Concerto for Pianoforte (Grieg); Overture, "Leonora"  
No. 3 (Beethoven); Five Songs of the Sea (Stanford); Ode, "Blest  
Pair of Sirens" (Parry).

FIRST SEAT SERIAL TICKET	.. .. .	£6 0 0
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SECOND SEAT SINGLE (Morning), excluding Thursday and Friday Mornings)	.. .. .	0 10 6
SECOND SEAT SINGLE (Evening)	.. .. .	0 8 0

For full detailed particulars (including special railway facilities), see  
Programmes, which can be had on application to the Chief Music  
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## EXAMINATION FOR FELLOWSHIP.

JANUARY, 1908.

## TEST PIECES.

NET. s. d.

BACH, J. S.—Fugue in E minor (without Prelude), known as "The Wedge"	.. .. .	1 0
RHEINBERGER, J.—Sonata, No. 20, in F major (Op. 106), First Movement	.. .. .	4 0
REGER, MAX.—Introduction and Passacaglia in D minor	.. .. .	3 0

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Sonata in F major, No. 25, Op. 105 (1st movement only), Rheinberger. (Novello & Co.; Augener & Co.; Breitkopf & Härtel.)

Introduction and Passacaglia in D minor, Max Reger. (Breitkopf & Härtel, No. 2, 198.)

The A.R.C.O. Examination begins on January 13. The subject of the essay will be taken from pages 1-264 of "English Music (1604-1904)," Music Story Series (Walter Scott Publishing Co., Ltd., 1, Paternoster Buildings, E.C.).

E. H. TURPIN, Hon. Secretary.

Kensington Gore, S.W.



# The Musical Times.

OCTOBER 1, 1907.

## EDVARD GRIEG

Born, June 15, 1843.

Died, September 4, 1907.

Although Dr. Edvard Grieg had been for many years a delicate man, his sudden death at Bergen, his native city, came as a shock to his many friends and admirers in England. Some of us had been looking forward to seeing and hearing him either at the Leeds Festival or in London at Queen's Hall during the next few weeks, and now all our expectations have been set at naught by the call of the Reaper whose name is death. But while we deplore the loss of a master-musician, we rejoice in the wealth of sweet strains he has left us in his simple, unaffected music. If the question be asked, 'Was Grieg a great composer?' the answer must depend upon the various meanings of the adjective 'great.' This poetic-souled son of the North certainly did not compose noisy music that is void of understanding; therefore some might put him out of the category of greatness, judged from that standpoint. On the other hand, an artist who writes music which, by the charm of its melody and the excellence of its simplicity, gives untold pleasure to those who perform and those who listen, can surely be numbered among the great ones in music, and, if so, Edvard Grieg must be placed high up in the roll of fame.

Edvard Hagerup Grieg was born at Bergen, June 15, 1843. He came of a Scottish stock. As he once told a Scotch clergyman:

Alexander Greig, my great-grandfather, who afterwards changed his name to Grieg, emigrated from Fraserburgh last century. . . . See, he said, displaying the seal at the end of his watch-chain, with the figure of a ship among stormy waves and the motto '*At spes in fracta*,' here is our crest; it is the same as the Scotch Greigs.

He received his earliest instruction in music from his mother, an excellent musician who once gave a splendid performance of Beethoven's *Fantasia* (Op. 80) and who took great pleasure in playing the works of Weber, one of her favourite composers. During the boyhood of Edvard, the distinguished violinist, Ole Bull, himself a native of Bergen, visited the Grieg family. When Ole Bull heard that the boy had composed music, he insisted upon his going to the pianoforte and playing his juvenile pieces. One day the violinist visitor suddenly said to Edvard: 'You are to go to Leipzig, and become a musician.' Thus the boy's fate was sealed. 'Everybody looked at me affectionately,' he records, 'and I understood just one thing, that a good fairy was stroking my cheek and that I was happy.'

In 1858, aged fifteen, Grieg became a student at the Leipzig Conservatorium. He studied counterpoint under Hauptmann and Richter; composition

under Rietz and Reinecke (the latter is still living); and the pianoforte under Wenzel and Moscheles. Among his fellow-students at Leipzig were Walter Bache, John Francis Barnett, Edward Dannreuther, Arthur Sullivan, and Franklin Taylor. In the biographical sketch of the late Mr. Dannreuther which appeared in *THE MUSICAL TIMES* of October, 1898, that much-esteemed musician said to the present writer:

You ask me about Grieg? He was then a slight-built, retiring youth, of a typical Northern physiognomy, flaxen hair, and large dreamy blue eyes, very quiet, self-absorbed, and industrious. As a pianist he never laid much stress on technique, but his playing was always delicate and intelligent—you know the rare charm he imparts to his own music; and though he never came forward as a virtuoso, to this day he manages to make a very good show in his *magnum opus*, the Pianoforte concerto. To see Grieg, the composer, in a nutshell, examine his '*Norwegische Volksweisen*' (Op. 17 and 66). Here are all the elements of his *genre*, Norse tunes, plaintive or crude, as the people sing and play them—the drone bass—the chromatic inner parts—the use of some quaint bit of the tune by way of introduction or coda—the studied compactness and concentration, the glaring contrasts.

Grieg remained at Leipzig until the spring of 1862. A curious light is thrown upon the methods adopted at the Conservatorium in those days by a report of a students' concert which appeared in the *Musical World* of January 19, 1861:

LEIPZIG.—The last evening performance in the Conservatory before the holidays was very interesting. The following is the programme:—Concerto for violin, Mendelssohn (first movement), by Mr. Albert Payne, of Leipsic (an English gentleman); fugue for piano, in E minor (Op. 35), Mendelssohn, by Mr. Franklin Taylor, of Birmingham; air from *Semele*, 'Awake, Saturnia,' Handel, Miss Rosamund Barnett; and concerto for pianoforte, in F minor, Chopin (last two movements), Miss Clara Barnett, of Cheltenham. Mr. Arthur Sullivan, formerly holder of the Mendelssohn Scholarship, played the wind instrument parts of the concerto on a piano, and conducted the song from *Semele*. The pieces were one and all admirably performed.

Were there no wind-instrument players in the Conservatorium orchestra?

An interesting incident of those student days is contained in the following reference to Sullivan Grieg says:

Sullivan at once distinguished himself by his talent for composition, and for the advanced knowledge of instrumentation which he had acquired before he came to the Conservatorium. While still a student he wrote the music to Shakespeare's '*Tempest*,' a few bars of which he once wrote in my album, and which displays the practised hand of an old master. Although I did not come across him much, I once had the pleasure of passing an hour with him, which I shall not forget. It was during a performance of Mendelssohn's '*St. Paul*.' We sat and followed the music with the score, and what a score! It was Mendelssohn's own manuscript, which Sullivan had succeeded in borrowing for the occasion from the Director of the Conservatorium, Conrad Schleinitz, who was, as is well known, an intimate friend of Mendelssohn's. With what reverence we turned from one page to another! We were amazed at the clear, firm notes which so well expressed the ideas of the composer.

The young Norwegian left Leipzig in the spring of 1862, but not before he had scored his 'first success,' which he thus describes:

I hasten to give one instance of what must be called a real success. It was Easter time, 1862, before I left the Conservatorium, when I enjoyed the honour of being among the students who were selected to appear at the public

performance in the hall of the Gewandhaus. I played some pianoforte pieces of my own; they were lame productions enough; and I still blush to-day that they appeared in print and figure as Opus 1; but it is a fact that I had an immense success and was called for several times. There was no doubt about that success. Yet it meant nothing for me. The public consisted of invited friends and relations, professors and students. In these circumstances it was the easiest thing in the world for the fair-haired lad from the North to make a hit.

On his return to Norway, in 1862, Grieg gave his first concert at Bergen, and afterwards lived



TROLDHAUGEN, NORWAY, SHOWING GRIEG'S HOUSE.

(From Mr. H. T. Finck's 'Edvard Grieg.' By permission of Mr. John Lane.)

for a time at Copenhagen, where he profited to some extent by the advice of Niels W. Gade, then settled in the Danish capital. It was not, however, until after he had come into contact with Rikard Nordraak (1842-1866), a gifted Norwegian composer, that Grieg cast off the fetters of Leipzig's pedantic classicalism in order to enjoy the freedom of composing national music. He says, referring to Nordraak: 'It was as though the scales fell from my eyes: through him, for the first time, I became acquainted with the Northern folk-music and with my own bent. We abjured the Gade-Mendelssohn insipid Scandinavianism, and entered with enthusiasm on the new path which the Northern school is now following.' In the winter of 1864-65 these two enthusiasts founded at Copenhagen the Euterpe Society, its object being to bring forward the works of young Northern composers. The Society only lasted a few seasons, and Nordraak (to whom Grieg dedicated his Humoresken, Op. 6) went to Berlin. Nordraak's premature death, at the age of twenty-three, was a sore grief to Grieg, who composed a march for performance at his friend's funeral.

One of Grieg's most popular songs is 'Jeg elsker dig' ('I love thee'), a setting of Hans Christian Andersen's words. This he composed in 1864, and in all probability for his cousin, Miss Nina Hagerup, to whom he then became engaged, though the marriage did not take place until three years later, June 11, 1867. In the meantime the

fair-haired lover visited Italy. On his return to Norway he settled at Christiania, eager to do any work that, in view of his approaching marriage, would 'bring grist to the mill.' There, with the co-operation of Madame Norman Neruda (now Lady Hallé) and his fiancée, he gave a concert in the autumn of 1866, the programme including his Violin sonata (Op. 8), Humoresken for pianoforte (Op. 6), Pianoforte sonata (Op. 7), some of his songs, and other songs by Nordraak and Kjerulf. During the eight years that he lived at Christiania he did much to educate the taste of the people there. With the invaluable co-operation of his young wife—a most charming singer of her husband's delightful songs—he gave subscription concerts and conducted the Philharmonic Society. Under his inspiring direction were performed such works as Mozart's 'Requiem,' Mendelssohn's 'Elijah,' Schumann's 'Paradise and the Peri,' selections from 'Lohengrin' and Liszt's 'Tasso.' About this time he composed his beautiful Pianoforte concerto, of which more anon.

Like many other young musicians he received great encouragement from Liszt. Without in the least degree seeking any testimonial, or sending him any of his compositions (Liszt was deluged with such publications), Grieg, then aged twenty-five, received the following cordial letter from the greatest of pianists:

SIR,—I am very glad to tell you what pleasure it has given me to read your Sonata (Op. 8). It bears testimony to a talent of vigorous, reflective and inventive composition of excellent quality,—which has only to follow its natural bent in order to rise to a high rank. I am pleased to think that in your own country you are meeting with the success and encouragement you deserve: these will not be wanting elsewhere either; and if you come to Germany this winter, I cordially invite you to stay a little at Weimar, in order that we may thoroughly get to know each other.

Pray receive, Sir, the assurance of my sentiments of esteem and very distinguished regard.

F. LISZT.

Rome, December 29, 1868.

It is said that this letter caused the Norwegian Government to grant Grieg a sum of money in order that he might pay a second visit to Rome in the autumn of 1869. There he met Liszt, who received him most kindly and showed the greatest interest in his compositions. His delightful intercourse with Liszt he has recorded in some letters, from which we venture to make an extract, quoting from Mr. Finck's valuable monograph on the composer:\*

I had fortunately just received the manuscript of my pianoforte concerto from Leipsic, and took it with me. Beside myself there were present Winding, Sgambati, and a German Lisztite, whose name I do not know, but who goes so far in the aping of his idol that he even wears the gown of an abbé; add to these a Chevalier de Concilium, and some young ladies of the kind that would like to eat Liszt, skin, hair, and all, their adulation is simply comical. . . . Winding and I were very anxious to see if he would really

\* *Edvard Grieg.* By H. T. Finck. London: John Lane. 1906. A very interesting book.

play my concerto at sight. I, for my part, considered it impossible; not so Liszt. 'Will you play?' he asked, and I made haste to reply: 'No, I cannot' (you know I have never practised it). Then Liszt took the manuscript, went to the piano, and said to the assembled guests, with his characteristic smile, 'Very well then, I will show you that I also cannot.' With that he began. I admit that he took the first part of the concerto too fast, and the beginning consequently sounded helter-skelter; but later on, when I had a chance to indicate the tempo, he played as only he can play. It is significant that he played the cadenza, the most difficult part, best of all. His demeanour is worth any price to see. Not content with playing, he at the same time converses and makes comments, addressing a bright remark now to one, now to another of the assembled guests, nodding significantly to the right or left, particularly when something pleases him. In the adagio, and still more in the finale, he reached a climax both as to his playing and the praise he had to bestow.

A really divine episode I must not forget. Toward the end of the finale the second theme is, as you may remember, repeated in a mighty *fortissimo*. In the concluding bars, p. 83, when in the first triplets the first tone is changed in the orchestra from G sharp to G, while the piano part, in a mighty scale passage, rushes wildly through the whole reach of the keyboard, he suddenly stopped, rose up to his full height, left the piano, and with big theatric strides and arms uplifted walked across the large cloister hall, at the same time literally roaring the theme. When he got to the G in question he stretched out his arms imperiously and exclaimed: 'G, G, not G sharp! Splendid! That is the real Swedish Banko!' to which he added very softly, as in a parenthesis: 'Smetana sent me a sample the other day.' He went back to the piano, repeated the whole strophe, and finished. In conclusion, he handed me the manuscript, and said, in a peculiarly cordial tone: 'Keep steadily on; I tell you, you have the capability, and—do not let them intimidate you!'

This final admonition was of tremendous importance to me; there was something in it that seemed to give it an air of sanctification. At times, when disappointment and bitterness are in store for me, I shall recall his words, and the remembrance of that hour will have a wonderful power to uphold me in the days of adversity.

On his return to Christiania he founded the Musical Society and had a valuable coadjutor in Johan Svendsen, who became his successor when Grieg left the city to spend the remainder of his days in his native Bergen. This was in 1874, when the Norwegian Government granted Grieg and Svendsen each an annuity valued at about £88 a year. (Fancy a Chancellor of the Exchequer proposing such a thing in our House of Commons!) Although this amount does not seem large to us, it must be remembered that twenty shillings go much farther in Norway than here; at all events, Grieg was thus enabled to give up teaching and conducting and thenceforth to devote himself to the more congenial occupation of composing and making known his works in other lands than his own dear Norway. There, amid the fjords and the magnificent scenery of that northern clime, Grieg quietly passed the remainder of his days, drawing inspiration from his lovely surroundings.

#### GRIEG IN ENGLAND.

As in the *In Memoriam* article on Dr. Joachim last month, it may not be unacceptable to English

readers if something be said about the introduction of Dr. Grieg's music in England and his visits to this country. The earliest definite date we have been able to find is that of April 18, 1874, when Mr. Edward Dannreuther gave the first performance of the Pianoforte concerto (Op. 16) in England, at a Crystal Palace Saturday concert. That excellent pianist also contributed to the programme-book a lucid analysis of the work, in which he referred to his fellow-student in these words:

During the term of his studies, whilst taking in mental stock as it were, laying up treasures for future use, he lived mostly in the romantic worlds of Schumann, Mendelssohn, and Chopin, whose works gave the tone to the entire musical life of Leipzig, and especially of the Conservatorium. It may be doubtful whether he counted Bach and Beethoven among his household gods then. It is at all events certain that Liszt, Berlioz, and Wagner have been excluded from his threshold up to this day; which, as far as concerns the production of pure chamber and concert music, is certainly not 'a calamity hard to be borne.'

The characteristic Scandinavian features of Grieg's musical talents took a tangible shape soon after his return to the north. Danish, Swedish, and Norwegian people's songs and dances there absorbed his fancy. They strengthened his thought, and, in a word, made a man of him. Henceforth his compositions bear the stamp of a particular nationality more clearly than any man's, except perhaps Chopin's.

This leads to a slight digression about the history of this popular and characteristic Concerto. As already stated, it was composed in 1868, during the summer of that year, at the Danish village of Søllerød. Liszt's verdict upon this creation of



TROLDDHAUGEN, SHOWING GRIEG'S HOUSE.

(From Mr. H. T. Finck's 'Edvard Grieg.' By permission of Mr. John Lane.)

the twenty-five-year old composer has also been mentioned. Its first public performance appears to have taken place at Copenhagen in 1869, when the solo part was played by Edmund Neupert, to whom the work is dedicated.\* On October 30, 1879, Grieg himself played it at the Gewandhaus, Leipzig, with great success. The Concerto had, however, been previously performed (but from manuscript) at a Gewandhaus concert,

\* Edmund Neupert, 'one of the best Scandinavian artists,' was born at Christiania, April 1, 1832; he died at New York, June 22, 1888, where he had been settled since 1883.

in aid of the Orchester-Pensionsfonds, by Fräulein Erika Lie (afterwards Madame Nissen), a brilliant Scandinavian pianist, then a young girl of nineteen. It is very amusing to read a criticism of the work contained in a letter of the Leipzig correspondent of the *Musical Standard* at that time:

The other two compositions upon which we were called for the first time to pronounce our verdict were nothing to be compared with the above-mentioned [Handel's 'L'Allegro' and Lachner's Suite in C]. . . . With regard to Edvard Grieg's Concerto, there is little praise to be given; and had it not been for the favour in which Mdlle. Lie—the artiste to whose hands was entrusted the interpretation of the effusion—is held by everybody here, no attention would have been bestowed upon it.

'Effusion'—forsooth!

To return to Dannreuther's performance of the Pianoforte concerto at the Crystal Palace. THE MUSICAL TIMES said:

The Pianoforte Concerto of Edward Grieg, excellently played by Mr. Dannreuther, may also be mentioned as a work of great originality, the young Norwegian composer having evidently dared to think for himself, instead of imitating the style of those who have preceded him. The Concerto was received with the warmest applause.

*The Athenæum* was rather more cautious:

The work is strictly orthodox in form, and it possesses individuality of a Scandinavian type, which renders it very interesting, and made a decidedly favourable impression. The pianist, for his very able exposition, was recalled.

No notice of the concert seems to have appeared in *The Times*!

The success which attended the introduction of Grieg's Pianoforte concerto into England doubtless prompted Mr. Charles Hallé to perform the Sonata for pianoforte and violin in G (Op. 13) at his recital at St. James's Hall, May 29, 1874, Madame Norman-Neruda playing the violin part. At the Saturday Popular Concert of February 6, 1875, Hans von Bülow and Prosper Sainton played the earlier Sonata (in F) for pianoforte and violin (Op. 8). On November 15, 1887, at one of his 'London Symphony Concerts,' Mr. Henschel conducted the Two elegiac melodies for stringed orchestra (Op. 34).

We may pass on to the first public appearance of Edvard Grieg in England, a country he had, however, previously visited in company with his parents. The Philharmonic Society had the honour of again introducing a distinguished composer to an English audience when Grieg stepped on to the platform of St. James's Hall on May 3, 1888, to conduct the Two elegiac melodies referred to above. Those who were present on that interesting occasion will not easily forget the lovely effect the conductor-composer obtained at the end of the second piece ('The last Spring'), when, with his left hand, he gently waved the long sustained final chord through a lovely *diminuendo* into silence. The present writer cannot recall a similar instance by any conductor of such a perfect fading away of sound. Equally memorable on that occasion was Grieg's performance of his Pianoforte concerto, which gave an added charm to a beautiful work. With what delicacy he played the lovely *Adagio*, and, by way of strong contrast, the verve, energy and rhythmic

'go' he infused into the last movement, with its exhilarating northern tunes! At this visit, on May 16, 1888, Grieg and his wife gave an evening concert at St. James's Hall. The programme, which consisted entirely of his compositions, was as follows:

Sonata in F major, for pianoforte and violin (Op. 8).

MADAME NORMAN-NERUDA AND THE COMPOSER.

Songs . . . { Two eyes of brown.  
I love thee.  
Wandering in the wood.

MADAME NINA GRIEG.

Pianoforte Solos { On the mountains.  
Norwegian bridal procession passing by  
(from Op. 19).

THE COMPOSER.

Romance and Finale from the Sonata, in C minor, for pianoforte and violin (Op. 45).

MADAME NORMAN-NERUDA AND THE COMPOSER.

Songs . . . { My song shall be thine, sweet springtime.  
In the summer evening.  
Good morning.

MADAME NINA GRIEG.

Pianoforte Solos { Alla Menuetto (from Op. 7).  
Humoresken (from Op. 6).  
Norwegian folk-songs and dances (from Op. 17).

THE COMPOSER.

The fascinating manner in which Madame Grieg sang her husband's delightful songs to his delicate accompaniment forms a life-long memory. In the autumn of that year (1888), at the Birmingham Musical Festival, Grieg conducted his Holberg Suite for stringed orchestra, and his Overture 'In Autumn' (Op. 11), originally a pianoforte duet, and performed in its orchestral version for the first time on that occasion. Sir George Grove, who was present, has recorded his impressions of the composer and his music in a characteristic letter dated 'Birmingham, August 30, 1888,' in which he says:

A very interesting thing was Grieg's overture last night and his conducting of it. How he managed to inspire the band as he did and get such nervous thrilling bursts and such charming sentiment out of them, I don't know. He looks very like Beethoven in the face, I thought, and though he is not so extravagant in his ways of conducting, yet it is not unlike.

The remaining visits of Grieg to England were in 1889, 1894, 1896, 1897, and 1906. On May 10, 1894, the University of Cambridge conferred upon him the degree of Doctor of Music, *honoris causa*. THE MUSICAL TIMES, in recording the event, said:

The degree which should have been conferred upon Grieg last summer, when the Cambridge University Musical Society celebrated its jubilee, had to be postponed till the 10th of last month, when the chosen representative of Scandinavian music was, if not in the most robust health, sufficiently recovered to journey to Cambridge for the purpose. Grieg's remarkable popularity with all sections of cultivated society—of those whose proclivities are not exceptionally musical as well as of the inner circle of musical enthusiasts—was shown by the warmth of his reception, both in the Senate House and at the Concert in the Guildhall, at which he was afterwards present. Like many great composers before him, Grieg's eminence is not to be measured by his height, and some time was spent in adapting to his stature by means of the domestic pin the doctor's gown lent him for the ceremony, while the saying that 'extremes meet' was amusingly illustrated by the presence on the floor of the Senate House of Dr. Alan Gray, Professor Stanford's successor in the Trinity College organ loft, who, in spite of his innate modesty, must perforce look down upon his professional colleagues.

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It is very difficult and not without risk to give the dates of 'first performances in England,' because programmes and announcements of concerts are not always to be relied upon in this respect; therefore, in addition to the dates already given, it may suffice to say that the famous 'Peer Gynt' Suite appears to have been first heard here at Mr. Henschel's London Symphony Orchestra Concert, St. James's Hall, November 20, 1888, when it was received with that enthusiasm which the fanciful music always excites.

## THE FUNERAL.

The funeral of Edvard Grieg took place at Bergen on Monday, September 9. The first part of the service was held in the Museum of Art and Industry, after which the body was cremated. Dr. Adolph Brodsky, Principal of the Royal Manchester College of Music and an old friend of the composer, was not only present but he has graphically described the ceremony in the columns of the *Manchester Guardian*, from which we venture to quote the following extracts:

The most imposing and the most impressive feature of Grieg's funeral was the crowd. In my estimate there must have been between 40,000 and 50,000 people. There was no cold curiosity, no fighting for places, no stretching of necks to see better; from old man to urchin, all had the same grave expression of face which showed that they felt their loss.

The programme of the ceremony, which was to begin at noon, was as follows: (1) 'Varen' ('In Spring'), by Grieg, played by the string orchestra; (2) Folk-song, by Grieg, sung by the male choir; (3) the laying down of the wreaths; (4) song for male voices, sung by the same choir, also composed by Grieg; and (5) 'Funeral March' for orchestra, by Grieg. The orchestra was a scratch orchestra gathered from the theatre, music-halls, and amateurs; I offered my services as a violinist, and they were accepted. Halvorsen, conductor of the National Theatre, Christiania, conducted. He is the husband of one of Grieg's nieces and a former pupil of mine from the Leipzig Conservatoire. The Funeral March was composed by Grieg about forty years ago, on the death of his friend Nordraak (who had such a great influence on Grieg as a composer), and is written for a military band only. But the only available military band in Bergen is so miserable that Halvorsen at the eleventh hour orchestrated it for an ordinary orchestra. And he did it so well, and the instrumentation was so completely in Grieg's manner, that it sounded as if it had been done by Grieg himself. It is a beautiful piece, a genuine 'Grieg,' and ought to become in its present form a standing piece on the repertory of the leading orchestras.

There were fifty-seven wreaths, which had to be 'laid down' by nearly as many delegates; and the Kaiser's delegate, Legationsrat Sheller Steinwartz (himself a good musician and personal friend of Grieg), made the only long oration—and a beautiful one. The German Emperor's wreath came next after the wreath of the King and Queen of Norway, which was 'laid down' by General Nissen. Then came wreaths from the Storting, from the Norwegian Government, from the municipalities of Bergen and Christiania, from the Imperial Chancellor, von Bulow; from the Royal Academy, Berlin; from the Queen's Hall Orchestra, London; from the Concert Gebouw Orchestra, Amsterdam; and from the Brodsky Quartet, Manchester. As I brought a wreath from the Brodsky Quartet, the committee asked me to take charge of the wreath of the Concert Gebouw Orchestra, which I did.

In German, I bade our dear friend farewell, and said that his works would remain to give him immortality so long as true and noble art endured. I and the other bearers then lifted the coffin and carried it outside to the hearse—a beautifully decorated car drawn by four black horses. So

it stood visible to everybody. As we passed through the streets, the houses draped with flags, all the people uncovered their heads. The procession consisted of hundreds of deputations with standards inscribed with the names of the societies to which the deputations belonged. There were about 10,000 people in the procession. We who followed directly after the hearse were quite out of town when the end of the procession was still passing through the streets of Bergen. All the schools, all the shops, and all the mills were closed. Outside the town we passed through an alley of trees surrounded by the fjords and mountains; the view was overpowering. At a certain spot the hearse stopped, and the procession, with their standards, passed before the hearse, and every deputation lowered their standard before the coffin and passed on. It was nearly an hour before the last standard was lowered. Afterwards we drove to the cemetery, on a hill a few miles outside the town. Kaiser, King, government, towns, professional musicians, students, workmen, peasants—they all were united and led by one idea—to do homage to the remains of Grieg.

Madame Grieg has asked that the following message may be published: 'My most heartfelt thanks to all who honoured the memory of my husband and bestowed their sympathy upon me.—NINA GRIEG.'

For the portrait of Dr. Grieg which forms one of the special supplements of the present issue of THE MUSICAL TIMES, we are indebted to the courtesy of Mr. Robert Newman.

F. G. E.

## NOTES ON AN OLD MUSICAL JOURNAL.

## THE QUARTERLY MUSICAL REGISTER.

Among the books on music yet unwritten is one on the history of English musical periodicals. The lists that hitherto have been drawn up of these journals—many of them meteoric in their brilliance and rapid extinction—are inadequate and inaccurate. It needs some patient investigator with the necessary leisure and knowledge to compile such a history, one that would cover a period of about 130 years—a period full of interest in the development of the art in this country. In the meantime the following notes are offered on a little-known and short-lived periodical entitled *The Quarterly Musical Register*, which appeared nearly one hundred years ago.

Like other English musical journals, *The Quarterly Musical Register* owed its initiation to a professional musician. August Friedrich Christoph Kollmann, its editor and proprietor, was a German musician (born about 1756), who in 1784 became chapel-keeper and schoolmaster at the German Chapel Royal, St. James's, a building which stands close to Marlborough House. When, in 1792, George III. presented a chamber organ to the chapel, the instrument was played upon by Kollmann, in his capacity of 'clerk,' till his death on Easter Day, 1829. He was a man of much energy, so much so indeed that, on January 21, 1809, during a large fire at St. James's Palace, he is said to have saved the chapel by standing in the doorway and preventing the firemen from entering to destroy it! Kollmann found further outlet for his energies in writing several theoretical works and in composition. His theoretical output was

considerable in that it included the following treatises :

An essay on musical [!] harmony, according to the nature of that science, and the principles of the greatest musical authors. Folio, 1796.

An essay on practical musical composition, according to the nature of that science, and the principles of the greatest musical authorities. Folio, 1799; 2nd edn., 1812.

A practical guide to thorough bass. Folio, 1801.

A vindication of a passage in the practical guide to thorough-bass against an advertisement of Mr. M. P. King. Folio, 1802.

A new theory of musical harmony, according to a complete and natural system of that science. Folio, 1806; 2nd edn., 1823.

A second practical guide to thorough bass. Folio, 1807.

An introduction to extemporary modulation in six general lessons for the pianoforte or harp, with directions how they may be rendered useful for the violin and violoncello (Op. 11).

Some of Kollmann's compositions bear curious titles, e.g., Op. 8, 'An analysed symphony for the pianoforte, violin, and bass.' His Op. 9 is 'The melody of the hundredth psalm, with examples and directions for a hundred different harmonies, in four parts' (1809). Op. 10, of which a second edition was issued, consists of 'Twelve analysed figures, with double counterpoints in all intervals and introductory explanations,' for two performers on the pianoforte or organ (1823). There also can be placed to his credit 'A Rondo on the chord of the diminished seventh,' a one-sheet publication issued in 1820. He composed a remarkable symphony entitled 'The Shipwreck, or the loss of the East Indiaman *Halsewell*,' 'a piece of programme-music quite in the taste of the time.' Reference is made to this work on p. 656. It must not be forgotten that Kollmann, who became a naturalized Englishman, was one of the earliest pioneers of Bach's music in this country, as we shall presently see.

The *Quarterly Musical Register*, in size octavo, made its first appearance in January, 1812; its second and last number is dated April, 1812; therefore as only two numbers (totalling 160 pages) were issued, this early English musical publication met the fate of many of its successors in not surviving its infancy.

A copy of the publication, preserved at the Royal Library, Brussels, contains an interesting autograph letter from Kollmann to Dr. Burney, for a transcript of which we are indebted to the kindness of Mr. J. S. Shedlock. The letter reads :

DEAR SIR,

I am much obliged to you for the favour of lending me your Tour through France and Italy which I return : and beg you will oblige me by accepting No. 1 of my Musical Register published Jan. 1, the idea of which you will recollect my having suggested to you many years ago. I hope that the mild winter has been rather advantageous to your weak state of health, and wish that the approaching spring will be still more beneficial to you.

I remain, with greatest regard,

Dear sir,

Your

most obedient

humble Servt.

A. F. KOLLMANN.

Priory St. James's  
Feb. 3<sup>d</sup> 1812.

Thus it will be seen that Kollmann had long thought of issuing an English journal devoted to music. His foreword in *The Quarterly Musical Register*—which, with the other extracts, is taken from the copy in Mr. James E. Matthew's extensive library—must be quoted in full :

#### I. INTRODUCTION.

The present periodical work is intended to promote a more general, and more certain acquaintance, with all that is useful, and interesting, in the study and practice of music, than can be obtained from the treatises, magazines, and other sources of public information hitherto known; and the Editor flatters himself, that the pains which he has taken in musical studies, and researches, during a great part of his life, and an extensive correspondence, will enable him to conduct it to the satisfaction of the public.

The importance of publications of this kind has long been universally acknowledged; for they are one of the best means of supporting the cultivation of an art or science, viz.: by rendering the best masters and productions of it known, and encouraged; by creating a useful emulation among those who excel in it; and by preventing many errors, and false pretences, from gaining upon the public, as fast as otherwise they might have done. And even the degree of success, which such works meet with, seems to indicate the more or less flourishing state of their respective art or science.

The latter may be concluded from the list of former similar publications, which we give in the next article. For the greatest part of them have been carried on, with little intermission, in Germany, as the former principal seat of musical learning, and musical art. But during the last twenty years they have also continued, and increased in number, in England; and this in proportion to the increasing more general study, and cultivation of music in this country than before.

The reason why this work appears under its editor's name, like most of those former works just mentioned; and not, like the modern magazines and reviews in general, with the name of the publisher only, is; because it will be allowed that there is a great difference between a work only collected by an editor, who himself is not involved in its contents, like the parties whose merits or productions are examined in it; and one written as well as collected, by an author, whose own works ought to come under a similar investigation as those of other authors, with which they often must be compared. For in the former case, nothing more is necessary, than the name of a publisher, who can be made responsible for anything illegal in the work. But in the latter case, being that of the present work, it is proper to let the editor himself be known, in order to convince the public, and every party called in question, that he is willing to be answerable even for every impropriety, which may be found or imagined in the work.

The public therefore may be certain, that by this work, nothing can be imposed on them, through false commendation; nor any thing be prejudiced in their opinion, by misrepresentation: and that mistakes will not only be carefully avoided, but also rectified, as soon as discovered.

And on the same grounds every individual stands assured, that his merit, publication, or invention, will be noticed in a fair and liberal manner. To which we may be permitted to add: that though in regard to doctrines, and to cases of a general importance, it will be our duty to the public to be very particular; we shall, in regard to all harmless productions, endeavour to render our criticisms rather instructive, and encouraging, than humiliating to those whom they concern.

No fault can be found with this editorial creed and the doctrines therein promulgated. Alas! that 'the satisfaction of the public' failed to recompense Kollmann for 'the pains which he has taken in musical studies, and researches, during a great part of his life.' It is an old, old story, true to-day even with our boasted advancement in music—the apathy of musicians, especially professional musicians, towards the literature of their art.

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Following the 'Introduction' is 'A chronological list of the periodical musical works, of the Historic-critical kind, which have existed before the present *Musical Register*.' This list, though not complete, is a most useful one, especially in regard to English musical periodicals.

No. iii. is an interesting article entitled 'A retrospect of the State of Music in Great Britain, since the year 1789.' Under the heading 'Treatises' we learn that to Kollmann's 'two new systems of harmony' there was 'shortly to be added a new work by Dr. Crotch' entitled 'Elements of musical composition.' Among the lectures delivered (presumably in 1812) are those by Dr. Crotch, Dr. Callcott, and Samuel Wesley at the Royal Institution; by Wesley and Crotch at the Surrey Institution; Dr. Kemp at the Russell Institution and the Pantheon; and Mr. Stevens at Gresham College. The subject of 'Temperament' is referred to in 'the mechanical tempering apparatus proposed by Mr. Hawkes, Mr. Loeshman, and the Rev. Mr. Liston.' The following protest against the harmonic modernization of old songs is not without its application in the present day:

One thing we have observed, which we can not approve of, viz.: the *modernizing* of ancient national airs, so as to take away their original characteristics. For the only improvements that can be allowed in them are: the filling up of their harmonies with such chords as the ancients may be supposed to have used at the time those pieces were composed; and the removing of striking inaccuracies that may be found in them. Whenever a composer is inclined to do more to such pieces, he ought rather to set new ones in imitation of their style, then to *destroy* those monuments of antiquity, by *altering* them.

Most excellent advice!

The references to 'organ music' and 'organ playing' in England nearly a century ago, in addition to being historically valuable, will be read with interest by organists. Kollmann says (we quote him literally, including his italicised words and punctuation):

Though very fine compositions for the *organ* have been published by Mr. S. Wesley, and by other able masters, they are still for manual keys only, and the use of obligato pedals is not yet promoted by them. But a true idea of the latter begins now to become pretty general, by the increasing circulation of Sebastian Bach's Organ Trios, and of his other works for the Organ, published by Messrs. S. Wesley and Horn.

The art of *Organ Playing* in England, still labours under two very great disadvantages, viz., the want of *Organs* as they ought to be, and as they are in other countries; and such *salaries* for organists, as make great organ playing an object of study and speculation.

In regard to *Organs*, it is remarkable, that throughout the whole British empire, and in the most opulent city on the face of the globe, London, there is, according to the best of our enquiries, *not one organ* equal to those which are frequent in the principal cities of Germany, Holland, and the Netherlands; and also, that the churches of many populous parishes in England, even some of the richest, not far from the metropolis, are *without any organ*; though a good organ, well played, is allowed as one of the most proper and most noble additions to the solemnity of divine worship, as well as the best means of supporting, and improving general Congregational Psalmody.

And in regard to the *Salaries* of Organists also, it is strange that in general they are so much less than those abroad; where, for the mere playing on Sundays, and for a short attendance on Saturdays, the organist has a genteel

competency; and all that he can earn besides, by teaching during the whole week, is for his particular encouragement.

There is consequently not the same enticement, for making organ playing a *particular study* in this country, as abroad. And yet numerous able performers on that instrument are found in England, among whom Messrs. Charles and Samuel Wesley deserve particular notice; the latter gentleman as one of the finest *extempore* Fugue players on any given subject, of the present age.

Military Bands are included in the survey. We learn that

The *Military Bands of Music* have been much enlarged, and the serpent, trombono, and the German flute, as well as the different kinds of smaller flutes, have been introduced in them, which formerly were not generally used. England therefore has at present a great number of excellent performers on the different wind instruments, and it might be wished that their *music* were not so often drowned, by the drumming, and other *noise*, with which it is too frequently accompanied.

Some of the 'odds and ends' gleaned from this interesting Retrospect are summarized as follows:

That it is 'highly unjust' for musicians to perform at benefit concerts without remuneration for their services.

That additional keys have been added to the pianoforte, 'above the former high F, three lines and space over the treble staff; and below the former low F, four lines under the bass staff.'

That Mr. Percival's new invention for the French horn, trumpet, and bugle horn, provides 'six holes for the fingers, by the use of which each of those instruments gives all the tones and semitones.'

'Of John Sebastian Bach, and his Works' is the title of the fourth article. This recalls the interesting fact that Kollmann intended in 1799 to issue Bach's 'Das wohltemperirte Klavier' in England *before* the work had made its appearance in print in the composer's own country! 'So great an emulation,' as he proudly and justly calls his project, at once roused the foreign publishers to action in that they seem to have hurriedly issued the work, the earliest editions coming from the houses of Nägeli (Zurich) and Simrock (Bonn) both in the year 1800, fifty years after Bach's death! Kollmann thereupon relinquished his intention to publish this great classic here on account of the importation of the foreign copies; but he was the first to print one of the '48'—the Prelude and Fugue in C (No. 1 of Part II.)—and in an English publication. Moreover, in 1806, he issued an English edition of the 'Chromatic Fantasia' bearing the title:

John Sebastian Bach's celebrated Fantasia Chromatica for the Piano Forte, with some additions by A. F. C. Kollmann, organist of His Majesty's German Chapel, St. James's. London: Preston.

Unlike many modern editors, Kollmann was conscientious enough to indicate his 'additions' by small notes. It is interesting to find that Kollmann (as early as 1806) was probably the first to write out the *arpeggios* in the manner indicated by Mendelssohn in later years (see his letter to his sister, Fanny Hensel, November 14, 1840), and subsequently carried out to a still greater extent by Hans von Bülow.\*

\* For further information on this interesting and important subject see a series of articles on 'Bach's Music in England' which appeared in THE MUSICAL TIMES from September to December, 1896; also 'A Bach Myth' in the same journal for March, 1885, p. 131.

The remaining articles in this initial number of *The Quarterly Musical Register* need not detain us. It may suffice to give their titles:

- v. An Account of the Theoretical works of A. F. C. Kollmann, Organist of His Majesty's German Chapel at St. James's.
- vi. Review of Dr. Callcott's 'A Musical Grammar.'
- vii. Remarks on the artificial temperaments of Organs, and Piano Fortes, invented by Mr. Hawkes, Mr. Loeshman, and the Rev. Mr. Liston.
- viii. Explanation of the musical pieces given in this number (4 plates of examples in music-type).

The contents of No. II. (the last issued) of *The Quarterly Musical Register* (April, 1812) are, on the whole, of less interest than those of No. I. The articles are as follows:

- ix. A retrospect of the State of Music in Germany since the beginning of the last century.
- x. A parallel between Raphael and Mozart.
- xi. An account of the theoretical works of A. F. C. Kollmann (*concluded*).
- xii. Review of Dr. Callcott's 'Musical Grammar' (*concluded*).
- xiii. On the origin, progress, and present state of music in Bath, 1812. By favour of a correspondent.
- xiv. Abstract from a letter to the Editor, dated Edinburgh, Jan. 21, 1812.
- xv. Abstract from a letter to the Editor, dated Bristol, Feb. 14, 1812.
- xvi. Remarks on the artificial temperaments, &c., invented by Mr. Hawkes, Mr. Loeshman, and the Rev. Mr. Liston. (*concluded*).
- xvii. On the Abbé Vogler's system of simplification in the construction of organs.
- xviii. A quarterly catalogue of musical publications, inventions, &c.

The letter from Edinburgh, No. xiv. in the above list, may be quoted as showing how Scotland stood musically in A.D. 1812:

SIR,

I should be very willing to give you, from time to time, an account of the state of music, and of musical occurrences in this part of the Island, if music, either in theory or practice were on a respectable footing amongst us. But alas! it is far from being so. Scotland, however renowned for her poets, historians, philosophers, and warriors, has yet made very little progress in the fine arts. Except our beautiful national melodies, which of late years have been rendered doubly interesting by the exquisite accompaniments of Haydn, and the charming verses of Burns, we have nothing to boast of, that can be called musical composition: for though our dance tunes are lively and full of spirit, and much prized by the natives, who, like most other nations, are passionately fond of dancing, yet those tunes cannot be dignified with the name of composition.

With respect to the practice of music, it is confined almost entirely to the fair sex. The very few gentlemen who play the flute, violin, or violoncello, take to it too late in life to attain any proficiency. Fathers in general have an absurd prejudice against their sons' learning music, thinking it would lead them to idleness and dissipation: though to men of fortune, and all those who have much leisure, instrumental music always appeared to me the best possible resource against ennui, and an antidote to dissipation.

Every man, however, who can afford to buy a piano forte, has his daughters taught to play a little: and, among the higher ranks, the French harp, as well as the piano forte is beginning to be pretty common. We have a few young ladies who can play and relish Haydn, Mozart, and Beethoven; but in general, they are contented with superficial music, and perform it but poorly: while in vocal music, with some very few exceptions, they are still much more in the infancy of the art.

We had, for above half a century, a weekly concert, upon a most liberal and agreeable footing. It was supported by a subscription of the nobility and gentry, no tickets were sold, but were given to every genteel stranger that applied for admission. In the outset of the establishment, such of the subscribers as could play a little, made part of the orchestra, but those fell off as the music became more intricate; and, during a good many of the latter years of the institution, the performance was entirely professional. From various causes it was given up twelve years ago; and since that time we have had six or eight concerts annually, chiefly from Mr. Corri, who generally engages a singer or two, and a concerto player from England; and in this way we have opportunities of hearing most of the great performers by turns.

You will perceive, from the foregoing short account, that good music is yet quite an exotic in Scotland; and that it is impossible from this quarter to make any communications at all interesting to the musical cognoscenti. In the Highlands, there is nothing like music, they are prodigiously fond of the great, noisy, and utterly inharmonious bagpipe!

We have in Edinburgh two good public organs and a good chamber one by Snetzler; the rest are but so so. You know, I presume, that in the established Church of Scotland, there are no organs, nor instruments of any description! You will not be at all surprised, therefore, when I tell you, that our psalmody is wretchedly bad: indeed worse cannot easily be conceived.

From No. II. of Kollmann's periodical we learn that 'Erard has produced his patent Harp, with pedals for sharps and flats to all the seven notes of the diatonic scale'; that Mr. W. Bundy, of Camden Town, produced a patent pianoforte, all the strings being covered with platina wire; that the patent of the transposing pianoforte invented by Mr. Riley of Hull is sold to Broadwood; also that Crotch continued to deliver his Lectures on music at the Surry Institution, and that Dr. Kemp discoursed on the art at the Great Assembly Room, Cateaton Street.

The foregoing outline may serve as a specimen of what the author of 'The history of English musical periodicals' will find in the course of his researches when he comes to write that book, one that should contribute in no small degree to the history of the art in this country. Will it ever be written?

## HOW DO WE PLAY WITH EXPRESSION?

*Artist*.—So you will not learn the pianoforte any more?

*Scientist*.—No; the methods of teaching are too empirical for me.

*Artist*.—Empirical! The methods that have been perfected by the brains of Plaidy, Tausig and Leschetitzky during half-a-century, empirical?

*Scientist*.—At least they are quite indefinite and unscientific. I cannot find one of them that amounts to more than 'Try to play and keep on trying till you can do it.'

*Artist*.—Well, what else would you suggest?

*Scientist*.—I have had to use my own brains to learn to avoid a dozen muscular faults which none of these great teachers have said a word about, and I have learnt in fifteen years what I now see I might have learnt in five—how to produce tone of infinite shades and how to move my fingers with extreme velocity.



*Artist.*—And isn't that good enough—even in fifteen years?

*Scientist.*—No: it does not make me an artist.

*Artist.*—Artistic feeling, my friend, is not to be taught.

*Scientist.*—Well, I don't know! I look at the stage, and I see hundreds of young men and women beginning as utter sticks and eventually learning by the practice of their art to impersonate and to portray every species of emotion in the most convincing manner. Now I will not argue the question as to whether they *feel* the sentiments they illustrate. The point is that they have learnt *what to do* to make their performance appeal to the hearts of the audience. It is a matter of technique. You remember the story—a perfectly true one—of Modjeszka reciting the Polish alphabet so as to dissolve a drawing-room full of people into tears? If this can be learnt on the stage it can be taught, and not only there but in all the arts. Here, for instance, is a piece in which occur the indications *con dolore*, *appassionato*, *con anima*, *espressivo*, and a great many more. Why has no one laid down in words just what one is to do in order to play *appassionato*, for instance?

*Artist.*—Do? Why this, to be sure (*plays passage*).

*Scientist.*—If I could record that with a phonograph it might be of some use; but will you kindly explain to me *what* you did and *how* you did it?

*Artist.*—What I did? Surely you heard? How I did it? I felt the intensity of the phrase and—

*Scientist.*—I didn't ask what you felt, but I want to know the mechanical means whereby you made it apparent.

*Artist.*—Mechanical means! There are none: it is feeling, you—icicle!

*Scientist.*—Pardon me, our feelings may or may not have a physical origin, but all outward expression of them can only be mechanical. Now, let me teach you something. I noticed the mechanical means by which you gave an intense expression of passion to that mild epithet 'icicle.' Can you tell me how you did that?

*Artist.*—It was an explosion of feeling, I suppose.

*Scientist.*—There you go with your 'feeling.' I see you are no teacher. It was just a pause of a quaver's duration between the pronoun and the noun, together with a strong *sforzando* on the first of the bar. Now I have found out what to do to produce the effect of a sudden expression of scorn or anger in music. But why the dickens couldn't you have taught me that?

*Artist.*—You ought not to want teaching such things: you ought to *feel* them.

*Scientist.*—A very nice excuse to save the teacher trouble, but a very poor consolation for the inquiring pupil who can get nothing but explosions of temper out of his master. How would 'feeling' teach you tone-production, for instance?

*Artist.*—Surely, by listening for results.

*Scientist.*—And if these were never good? Shall I tell you how I learned the secret? I was watching a lot of burly farmers at a fair trying their strength at one of those things that you hit with a hammer, and an indicator runs up a slot in a vertical marking-board. One actually broke the machine, but none sent the marker more than half-way up. Presently up came a fine lad of sixteen—a blacksmith's 'prentice. He whirled the hammer like a flash of lightning and up shot the marker to the top, ringing the bell with a clear sound. He did it thrice without the least difficulty, while all the people marvelled at his strength.

*Artist.*—That was knack, of course.

*Scientist.*—Are you any the nearer to doing it when you have given it a name? Why don't you call it *feeling* at once? Anyhow, I saw how success depended on the *increasing velocity* of the hammer, and consequently learnt how to do it myself. And by applying the same principle in miniature to the swing of the finger to the key, I learnt how to produce a *fortissimo* with the minimum of effort. Now, if you will show me in a similarly definite way what to do in order to play *con dolore* and all the rest—there must be something—I will return to my pianoforte, otherwise I shall seek some more profitable study.

*Artist.*—You will find no art profitable without feeling.

*Scientist.*—Ugh!

F. C.

## IN A MUSICAL LIBRARY.—II.

Although not a musician of the first rank, Grétry, with his pleasant melody and dramatic instinct, exactly hit the taste of the French nation. To the musical world in general the interest of his fifty operas is now purely historical. If anyone remembers the air 'O! Richard, O mon Roi!' or the quintet from 'Lucile,' 'Où peut on être mieux qu'au sein de la famille,' it is rather for its political than its musical associations.

The main events of his life are pleasantly recounted in his self-complacent 'Essais.' For present purposes it is only necessary to say that Grétry was born at Liège in 1741, and that in his latter days he retired to a house called 'l'Ermitage,' at Enghien, Montmorency, about fourteen miles from Paris, which formerly had been occupied by Jean Jacques Rousseau. There Grétry proposed to end his days, when unfortunately his peace of mind was destroyed by the murder of his nearest neighbour, a miller. So completely was he unnerved that he returned to Paris, but his health was shattered, and feeling his end at hand he was removed to the Hermitage, where he breathed his last on September 24, 1813. His death was the occasion of a series of events of much interest which are recounted at length—indeed at too great length—and with a great want of arrangement, in a curious work entitled 'Cause célèbre relative à la Consécration du Cœur de Grétry.' Paris, 1825, 8vo.

In the year 1764 there was born at La Fère en Tardenois, in the department Aisne, a certain Louis Victor Flamand. He was educated for a religious life, but having tried two different orders decided that he had no call for that life, which he abandoned for commerce, in which he made a good fortune as a furniture dealer and upholsterer. In 1787 he married; having been blessed with seven children, he divorced his wife in 1794, and shortly after re-married, was again divorced, took back his first wife, from whom he again separated, to marry a niece of the composer Grétry. There is no record that this union was otherwise than happy; he was inordinately vain of his alliance with the composer, whose name he added to his own, and really seems to have been convinced that much of the celebrity of his uncle by marriage centred in himself.

Grétry appears to have been a man of great good sense. Before his death he discussed with Flamand the place of his burial, deciding on Paris on the ground that none of his heirs would be in a position to live at the Hermitage, and that it would therefore pass out of the family, and thus involve the removal of his body. No question of the heart seems to have arisen, nor does the very businesslike holograph will (of which a facsimile is given) contain any formal directions. His property was left in equal shares to his seven nephews and nieces, children of his brother Jean Joseph, all of whom he had educated.

M. Flamand at once took the direction of matters on his own shoulders. The day after the death of Grétry he visited the Cimetière de l'Est, accompanied by his brother-in-law, M. Rénie, to choose a grave, and was fortunate enough to find a site next to that of Delille, 'the French Virgil.' 'I cried out, "*Mon ami!*" it is there—it is close to Delille that our illustrious relative should rest.' We ran at once to the keeper to secure the spot.

He had already invited the rest of the family to consent to the extraction of the composer's heart, with a view of depositing it at the Hermitage if either of them acquired the house, or failing that, of offering it to the town of Liège. To his great surprise this suggestion was rejected by nearly all the relatives. 'This gave me great trouble,' says M. Flamand, 'but I maintained the hope of preserving it from corruption,' and in spite of opposition he carried out his design.

When the body was placed in a coffin Flamand took the precaution of securing the attendance of M. Damien, a local doctor, hoping to induce him to remove the heart 'à l'insu des opposans.' This Damien declared to be impossible, being no doubt aware of the family feeling. Returning to Paris to complete arrangements, he journeyed back in a mourning coach accompanied by a hearse to convey the body to Grétry's rooms in Paris, but before starting he made another unsuccessful attempt to induce Damien to carry out his wishes. It is a point of interest that 'M. Neukomm, jeune compositeur,' afterwards the well-known Chevalier Neukomm, was also present and made an

unsuccessful attempt to take a cast of the head.

'Persevering always in my design of saving the heart of Grétry,' says M. Flamand, 'the idea occurred to me of persuading the family to give my uncle a lead coffin. Opinions were divided; but the majority carried it; then I determined to make a last attempt. A surgeon assisted in transferring the body; I begged him to operate; it would have been very easy. I cannot conceive what stood in his way. I was compelled to yield, but my love for Grétry suggested to me several other more favourable methods.'

It was, however, imperative to carry out the funeral, and as the tomb by the side of the 'French Virgil' was not ready, the coffin was placed in a temporary grave. Discussions arose in the family about the monument. 'I overcame them all,' says M. Flamand, 'with triumph, and succeeded in erecting the one now to be seen.' For two months the body remained in its temporary resting place, then came M. Flamand's opportunity and he rose with the occasion. 'Anxious to avail myself of this sad moment to carry out my design, I addressed with the greatest secrecy a request to M. le Baron Pasquier, prefect of police. The whole family was in ignorance of this application, in such dread was I of interruption.' This request definitely asked for authorisation to remove the heart for the purpose of offering to the town of Liège, and professed to have the concurrence of several members of the family. This obtained, the services were engaged of M. Souberbielle, surgeon-major of the Guards, and in the presence of witnesses this heart, 'which was endowed with such eminent qualities, this heart which I had had so much trouble in rescuing from the corruption to which the majority of his ungrateful nephews would have consigned it, this heart which had caused so much tribulation in securing to France,' was handed to M. Souberbielle for embalment and for enclosure in a 'coffret d'étain,' which I am afraid means pewter; one could have supposed silver none too precious! A procès-verbal of the transaction was drawn up, which asserts that the whole family concurred!

M. Flamand had carried his point, and was in possession of the treasure, and now his troubles began. Being at that time unable to agree with his co-heirs on a price for the Hermitage, he wrote, of course without consulting the family, to the Prefect of the Department, and to the Maire of Liège, making the offer of the heart to the town which had given him birth, in both cases asking for a prompt reply. It was not till January 3, 1814, that the Maire wrote requesting Flamand to send off the box containing the precious remains by return of post (*par le premier courrier*), and that he would acknowledge receipt when to hand. The idea of sending so invaluable an object by ordinary conveyance was too much for his loving nephew; he therefore treated the communication with silent contempt. Moreover, in the interval Liège had ceased to be in French territory, and

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another circumstance had arisen which altered the conditions; M. Flamand had succeeded in acquiring the Hermitage, and he therefore determined (he asserts with the consent of the family) to deposit the heart in a monument to be erected in the grounds for the purpose. This was carried out with proper pomp, and the blessing of the Bishop of Versailles, on July 15, 1816. The monument consisted of a marble pillar surmounted by a bust of Grétry, of which a lithograph is given in the book.

On June 15, 1821—five years after the inauguration of the monument—there appears on the scene a demoiselle Keppenn. Who she was and how she was interested in the matter does not appear. In a letter to Flamand she declared herself charged with instructions from the authorities of Liège to claim the carrying out of his original offer; she also made it her business to induce several members of the Grétry family to join in this demand. Her letter was followed up by a personal visit accompanied by certain legal functionaries. This demand was of course rejected with scorn. Then began a long legal contest fought out with the greatest bitterness on both sides. Details would be tedious. Much of the trouble was caused from the fact that in his original letter Flamand stated that in offering the heart he was only carrying out the wish of Grétry. This statement Flamand asserts was only a rhetorical flourish, inserted at the suggestion of a friend, and actually contrary to fact. The will is silent on this point. In the course of litigation a seal was placed on the monument on behalf of the Liège authorities. M. and Madame Flamand Grétry, dissolved in tears at this outrage, were at the moment revived by the announcement of a proposed visit from the Duchesse de Berri. On June 19, 1823, 'a day to be for ever remembered,' she arrived with a large suite, all as well as the august princess, mounted on 'le rustique animal des habitants de la campagne,' presumably the donkey. The Duchess was no doubt staying at Enghien for the benefit of the waters, the famous heart was an excuse for a morning's ride. It pleased Grétry to consider the visit a recognition of his rights, and he celebrated it by erecting a bust of the Duchess with proper solemnities.

A few weeks later the representatives of the law appeared with a determination to carry off the heart. Warned in time, Flamand secured the presence of the Maire and a body of his neighbours, whose opposition was so vigorous that the legal authorities retired, *re infectâ*, nor was a similar attempt on November 14 any more successful. Full of resource, Flamand then determined to erect a chapel to contain the heart, at the edge of his grounds, and to hand it over to the civil and clerical authorities. He gives a plan and an elevation of the building, but whether it was carried out does not appear, but this is certain, that in 1828 the Liégeois carried off the heart in triumph, and that M. Flamand Grétry found that the bulk of his fortune had disappeared.

In celebration of this final result a M. Frémolle

published 'Hommage aux Mânes de Grétry,' dedicated to the Friends of Art. It begins:

De Grétry mon ame est éprise;  
Je veux, en voulant ses accord,  
Honorer par mon entreprise  
Cet habitant des sombres bords—

a lilt which in sixteen stanzas of ten lines each becomes a little tedious.

JAMES E. MATTHEW.

#### GLOUCESTER MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

'The One Hundred and Eighty-fourth Meeting of the Three Choirs of Gloucester, Worcester, and Hereford, for the benefit of the widows and orphans of clergymen of the three dioceses'—to adopt the official title of this venerable music-making—was successfully held at Gloucester on September 8, 10, 11, 12 and 13. Perfect summer weather prevailed throughout the entire week, and the picturesque cathedral—one of the loveliest of all our mother-churches—looked serenely beautiful bathed in the brilliant sunshine and canopied by a sky that was cloudless, blue, and fair.

Of the trinity of cities where this ancient music-meeting is in rotation held, Gloucester has more than one claim to distinction. There, in 1757 and during the lifetime of the composer, Handel's 'Messiah' was first performed at a Three Choirs Festival, though not in the cathedral, but in the Boothall! At Gloucester (in 1847), a few weeks before the composer's premature death, Mendelssohn's 'Elijah,' in its present form, obtained its earliest festival performance; and (in 1841) the 'Hymn of Praise,' as revised by Mendelssohn, was first heard in this country. Sixty years have come and gone since Father Willis, in rebuilding the Gloucester organ, obtained his first 'Cathedral job,' as he called it. In the roomy and comfortable official residence of the organist in Palace Yard, Samuel Sebastian Wesley abode for the last eleven years of his life; there the composer of 'The Wilderness'—that great classic of English church music—drew his last breath under the shadow of the cathedral of which he was its most distinguished 'chief musician.' And was it not at the Gloucester Festival of 1868 that one Hubert Parry, then a young man just out of his teens, made his début as a festival composer?

As in previous years the Festival of 1907 was fittingly preluded by a 'Great Opening Service'—in which the full orchestra and festival choir took part—held in the Cathedral on Sunday afternoon, September 8, at 3 p.m. For the opening voluntary, Dr. Joseph W. G. Hathaway, a native of Gloucestershire, had specially written an appropriate Prelude entitled 'In Te, Domine speravi.' This concise and effective composition is scored for strings, organ, brass and drums. The *Magnificat* and *Nunc dimittis* were sung to Sir Charles Stanford's setting in the key of G, and the two anthems were from the pens of two former and much-esteemed organists of the cathedral, Dr. C. Harford Lloyd and Mr. C. Lee Williams, these well-written and singable compositions being respectively entitled 'O give thanks' and 'O Lord, Thou art my God.'

The sermon was preached by the Bishop of Gloucester (Dr. Gibson). In expounding his text—'That they may enter in through the gates into the city' (*Revelation* xxii., 14)—the preacher uttered some wise words on the highest use of Art. He said:

What is the place and function of Art generally, and music in particular, in relation to the Celestial City? You may, of

course, make any art an end in itself, and, proclaiming your belief in Art for Art's sake, rest satisfied with sensations of delight and wonder, asking and seeking nothing more from it, as you abandon yourself to the emotional luxury of pleasure or excitement which it promotes. You may do this, if you will. But you may also do something with it that is far nobler and worthier. You may make it an avenue along which you draw ever nearer to God—a road which brings you straight to the Gate Beautiful, through which, if you pass, you shall find yourself inside the Celestial City itself. It was the perception of this truth that led to the complete and entire change that passed over the attitude of the Christian Church towards Art in the early centuries. In the infancy of the Church Christians would have none of it. It appeared to them to be so steeped in an impure heathenism that it could only draw them away from God. They looked askance at it, as if it was wrong and sensuous in itself—an evil thing. But by degrees a change came, and truer views prevailed. Men saw deeper into the heart of things, and made the discovery that Art might be rescued from the degradation into which it had fallen. They learnt that the impure associations were accidental, and no part of Art itself. They found that Art might become a way along which men might be drawn nearer to God, and therefore they took it and baptised it into the Church of Christ and made it to minister to His glory; and long since Art in its varied branches—architecture and painting, and music and sculpture—has learnt, like the Eastern magi, to pour out its richest treasures at the feet of the Redeemer as an oblation to Him of the best that it has to offer.

Were not the Bishop's words fully exemplified in the various works that were performed at the Festival?

The whole of Monday was devoted to rehearsals in the cathedral and Shire Hall, to the renewing of old friendships and to the making of new. In regard to the choral and orchestral forces engaged, it is again satisfactory to record that the choir was entirely supplied by the Gloucester, Worcester and Hereford Festival Societies. According to the official list the choir numbered 274 voices, distributed thus: Sopranos

(including 13 boys), 83; contraltos (including 12 altos), 60; Tenors, 64; Basses, 67. The excellent orchestra (led by Mr. W. Frye Parker) comprised some of the best players from London, while Dr. A. Herbert Brewer, organist of Gloucester Cathedral, conducted the Festival, this being his fourth appearance in that capacity.

The Festival proper opened on Tuesday morning with Mendelssohn's 'Elijah,' preceded by the National Anthem as arranged by Sir Edward Elgar. So familiar a work as 'Elijah' is favourable for obtaining a true estimate of the capabilities of the choir. I have little hesitation in awarding them full marks for the blending of voices, quality of tone, and artistic refinement. Not so, however, in the important matters of accent and attack, perfect enunciation of words, and dramatic perception. 'Elijah' furnished instances of these shortcomings in 'Thanks be to God'—in which the initial word failed to emphasise all the gratitude that should be expressed by a water-famed community—the Baal choruses, and 'Be not afraid.' With regard to 'Thanks be to God' let me refer to the importance which Mendelssohn attached to dramatic perception—making his music a real, living thing, and getting behind the mere crotchets and quavers, or illuminating them with the electric-light of reality. I happen to possess the original autograph of the English libretto of 'Elijah' in the handwriting of William Bartholomew, with pencilled annotations by Mendelssohn himself. In that chain of incidents which culminates, or which should culminate, in the whole-souled outpouring 'Thanks be to God,' Bartholomew has headed the various sections thus: 'Elijah,' 'The Youth' and 'Chorus.' Now, what has Mendelssohn done? He has run his pencil through the word 'Chorus' and has substituted—'The People'! Here it is, in a very slightly reduced facsimile, for every chorus-singer and choral conductor to read, mark, learn and inwardly digest.

### Elijah

2 Ch. ch. b. v. 19 & 28. v. 1.

Score p. 217.

Have respect to the prayer of Thy servant, ~~Implore~~  
 Thee O Lord my God! ~~Thou wilt say, hasten I did my work;~~  
~~be not silent to my prayer, and the quiet mercies~~  
~~prayer, I will not away.~~ Remember Lord, be  
 gracious and merciful!

### The youth

Score p. 220

Behold a little cloud ariseth now from the waters!  
 it is like <sup>a man's</sup> hand, of a man! The heavens are black  
 with clouds and with wind: the storm rustleth  
 louder and louder!

(Alligro mod. ♩ = 126) ~~With the People~~. The people)

Score p. 222.

Thanks be to God for all His mercies!

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This subtle touch, and yet one of supreme importance, is the window through which we can see the working of Mendelssohn's mind. We may fancy the composer's saying: 'No Greek chorus methods here: I want my music to be sung as if by people dying of thirst, and greeting the long-sought-for and anxiously awaited rain in overwhelming tones of grateful praise as the waters rush along.' The lack of dramatic perception—using the word dramatic in its highest and best sense—and the other blemishes to which I have referred are common faults in English choral technique which must be eradicated. Curative measures should be constant in their application and thoroughness at every rehearsal of a choir or of a choral society, conductor and singers using every endeavour to poetise the music entrusted to their care, and not resting content at the half-way house of time and tune along the road which leads to perfection in choral singing.

The principal soloists in 'Elijah' at Gloucester were Miss Gleeson-White, Madame Ada Crossley, Mr. Gervase Elwes and Mr. Ffrangcon-Davies—the last-named again distinguishing himself in his vivid impersonation of the Prophet—the minor parts being sustained by Miss Nora Newport, Miss Jessie King, Mr. Spencer Thomas and Mr. Paul Edmonds, while the music assigned to the youth was sung by Master Collins.

The performances on Tuesday evening and Wednesday morning were devoted to Sir Edward Elgar's twin oratorios 'The Apostles' and 'The Kingdom,' those musical mosaics which so reverently illustrate important incidents in the life of our Lord. Broken only by the interval of 'nature's sweet restorer,' the juxtaposition of the two works afforded a good opportunity of judging them from the standpoints of continuity and complement, at all events until the third part of the trilogy appears. The result more than confirms previous impressions that both oratorios are steeped in high ideals and reverence for their exalted themes. Their manifold beauties have all along been admitted, and repeated hearings go to prove that the composer has infused his music with an earnestness of purpose that excites admiration and kindles the spirit of devotion in the sympathetic listener. The soloists in 'The Apostles' were Madame Emily Squire, Miss Marie Brema, Mr. Gervase Elwes, Mr. Dalton Baker, Mr. Ffrangcon-Davies and Mr. Plunket Greene; in 'The Kingdom,' Miss Agnes Nicholls, Madame Ada Crossley, Mr. John Coates and Mr. Ffrangcon-Davies. That the composer, who conducted both performances, was well satisfied with the rendering his works received is evidenced in a letter he addressed to Dr. Brewer, which reads: 'Can you somehow convey to the ladies and gentlemen of the choir and orchestra my sincere thanks for the splendid performances of my works? I shall be very grateful if you will do so.'

The second part of the programme on Wednesday morning (the 11th) opened with Mr. Granville Bantock's 'Christ in the wilderness,' conducted by the composer. Although this work was stated to have been 'composed for this festival,' it is really a selection from an oratorio—or to be more exact, a symphony, with solo and choruses—entitled 'Christus,' published about seven years ago. In its present form the work consists of a Prelude (for orchestra), a recitative for baritone (the words from *Mark* i., 9 and *Luke* v., 16), a Symphony, entitled 'The wilderness,' the course of which is interrupted by a second baritone recitative (*Luke* iv. 18), sung by Mr. Ffrangcon-Davies in the distance, as if in the wilderness apart. To the symphony succeeds a mystic chorus for two choirs (unaccompanied), 'He was oppressed and he was afflicted' (*Isaiah* liii., 7-10); then

follows a brilliant soprano solo, well sung by Miss Agnes Nicholls, 'The wilderness and the solitary place' (*Isaiah* xxxv.), the whole concluding with an Epilogue, for chorus and orchestra, 'Arise, shine, for thy light is come,' &c. It cannot be denied that Mr. Bantock has written picturesque music in this work. The two themes of the Prelude, labelled 'Resolution' and 'Faith,' are well contrasted and dignified. If the Symphony is intended to convey the desolation associated with a wilderness, its highly-coloured orchestration is not quite obvious. The solemnity of the mystic chorus (*a capella*) and the exultant nature of the Epilogue afforded welcome contrasts. But what shall be said of the soprano solo? It certainly fell upon one's ears in a most startling manner. Daintily scored for wood-wind, harp and tambourine, it is cast in a secular mould, so much so that the mind's eye almost pictures the vocalist dancing as she sings words made familiar by S. S. Wesley's music. The oriental proclivities of Mr. Bantock are well known, and therefore they may have prompted him to set this remarkable *Isaiah* chapter in an unconventional manner. If so, there is little more to be said, except that he has succeeded in composing an attractive song of which the orchestral accompaniment is cleverly coloured after the Eastern manner; but while this setting of the prophet's words forms a striking contrast to the solemn nature of the work, its appropriateness is certainly open to question.

Glazounov's Symphony in C minor (No. 6) concluded the morning's music.

In the evening of Wednesday the usual 'Grand Concert' was given in the Shire Hall before a crowded audience. Subjoined is the complete programme:

PART I.			
Overture ..	The cricket on the hearth	A. C. Mackenzie.	
Song ..	.. Too late ..	Ivor A. Atkins.	
	Mr. JOHN COATES.		
Violin solo ..	Concerto in D ..	Beethoven.	
	MISCHA ELMAN.		
Song ..	La Fiancée du Timbalier	Saint-Saëns.	
	Miss MARIE BREMA.		
Orchestral Poem	A phantasy of life and love	F. H. Cowen.	
	(Conducted by the Composer.)		
PART II.			
Scherzo Fantastique ..	Caliban ..	W. H. Reed.	
	(First performance, and conducted by the Composer.)		
Three Elizabethan Pastorals ..	A. Herbert Brewer.		
	a. An Idyll.		
	b. Amongst the willows.		
	c. The Morris Dance.		
	Mr. JOHN COATES.		
Violin Solos	{ Aria for the G string }	.. .. Bach.	
	{ Preludium in E major }		
	MISCHA ELMAN.		
Five Songs of the Sea, with Chorus (Op. 91)	C. F. Stanford.		
1. Drake's drum.	3. Devon, O Devon.		
2. Outward bound.	4. Homeward bound.		
	5. The Old Superb.		
	Soloist, Mr. PLUNKET GREENE.		
Overture ..	Di Ballo ..	Sullivan.	

The above selection speaks for itself. A word must, however, be said about the novelty of the evening, a Scherzo Fantastique, having for its subject 'Caliban,' composed by Mr. W. H. Reed, a member of the orchestra and an artist who does good work in and around Gloucester. Why Mr. Reed should have selected so repulsive a subject as Caliban for the exercise of his muse is a mystery. If a subject is necessary, surely there are many that would furnish a composer like Mr. Reed with thoughts more worthy of his creative gifts than monsters like Caliban. That the work is cleverly conceived and brilliantly orchestrated must be admitted, and it was well played by the composer's colleagues.

As so many excellent performances are now given in each of the cities constituting this annual meeting of the Three Choirs, it is a question whether the

evening concert—a relic of the time when evening performances were not given in the cathedral—should not follow the example of the Ball by being given up. Its elimination from the festival scheme would afford a welcome break in the week's music and give a much-needed rest to both performers and listeners.

Thursday morning brought with it a varied programme. America was represented by an organ concerto composed by Dr. Horatio Parker, the solo part of which was admirably played by Dr. G. R. Sinclair, organist of Hereford Cathedral, to whom the work is dedicated. Laid out on classical lines the concerto breathes a modern spirit in the prominence it gives to the orchestra, the introduction of passages for a solo violin, and so on, and unlike Handel's concertos, for instance, the organ is more or less subordinated as a solo instrument. The result is variegated work, so to speak, of which the most attractive feature is an *Allegretto* movement of great charm.

To the organ concerto succeeded Sir Hubert Parry's *Sinfonia Sacra*, 'The Love that casteth out fear,' written for the last Gloucester Festival. What was said in these columns on its production in 1904 will bear repetition now: 'The lofty idealism of the libretto (compiled and partly written by the composer himself) is suited to the spirit of the most idealistic of the arts; its simple, logical argument, leading to a momentous conclusion, suggests a fine series of crises, along which one proceeds to a strong and forcible culmination.' And in regard to the music: 'it is well thought out, absolutely appropriate in its expression, and as earnest, dignified, and, at the same time, tender, as the subject demands.' The performance, under Sir Hubert's baton, was excellent, especially the singing of the invisible choir, their strains falling upon the ear with peculiar charm. The soloists were Miss Marie Brema and Mr. Plunket Greene. A word of praise is the just due of Miss Jessie King, the second soprano soloist of the invisible choir, for her pure vocalization and especially her clear enunciation of the words and their poetic interpretation, qualities all too rare even in singers of the highest reputation. Bach was inadequately represented in the festival scheme by a single chorus, 'Now shall the grace,' which seems to have gone astray from some unknown cantata. On future occasions the great Cantor should be allowed to deliver his message through one of his splendid Church Cantatas.

After the luncheon hour Verdi's 'Requiem' was most beautifully rendered—indeed, it was the finest achievement of the choir and orchestra throughout the whole festival. I retain vivid recollections of those masterly performances of the work, under Verdi's own direction, in the year 1875, and I have no hesitation in saying that, chorally and orchestrally, the Gloucester performance fully reached the level of excellence, if it did not exceed that, associated in my mind with those memorable evenings at the Royal Albert Hall thirty-two years ago. Dr. Brewer and his colleagues in the interpretation of the work are to be very warmly congratulated on their meritorious achievement. The soloists were Madame De Vere-Sapio, Miss Marie Brema, Mr. Gervase Elwes, and Mr. Dalton Baker.

At the evening performance on Thursday, the place of honour was given to the orchestra, who played Brahms's *Variations on the Chorale 'St. Antoni'* (Haydn), with that finish which characterized their interpretation throughout the week. 'Emmaus: a Biblical Scene,' composed and conducted by Dr. Herbert Brewer, then followed. Written for the Gloucester Festival of 1901, this meditative and sincere work received a very impressive rendering by the soloists, Miss Agnes Nicholls and Mr. John Coates,

orchestra and choir. The gem of the work is the chorus, 'O love most wonderful!' by reason of its melodic charm and true expressiveness. Dr. Brewer's 'Biblical Scene' ought to find general acceptance as a church cantata. In the absence of an orchestra it could very well be given with organ accompaniment. The addition of a concluding chorale, as setting its seal on all that goes before, might be supplied by a well-known hymn, sung by choir and congregation to a familiar tune.

Special interest was excited in an 'extra' in the evening's music, the said 'extra' being Beethoven's *Romance in F*, for violin, played by Mischa Elman. As in the same composer's *Concerto at the Shire Hall*, the youthful violinist again gave abundant proof of his marvellous gifts. The performance of the *Romance* in the crowded cathedral was a rare and memorable event in the long history of the Three Choirs Festival, and as from the organ loft I gazed at those magnificent Norman pillars in the nave, this thought crossed my mind: What would the earliest worshippers in Gloucester's stately fane have said to such a wonderful exhibition of a boy's skill on an instrument of music? With Miss Agnes Nicholls, Miss Nora Newport, and Mr. John Coates as soloists, the 'Hymn of Praise' ended the music of the third day of the Festival.

Friday morning brought with it the time-honoured performance of the 'Messiah,' with Miss Agnes Nicholls, Miss Ada Crossley, Mr. John Coates and Mr. Dalton Baker as soloists, and Mr. John Solomon as the capable player of the trumpet obbligato in 'The trumpet shall sound.'

If the Gloucester Festival of 1907 cannot be called epoch-making from a creative point of view, it was not without many interesting features. Great credit is due to Dr. Brewer, the conductor-in-chief, for the artistic skill and insight he brought to bear on his arduous duties. His efforts were loyally supported by the excellent choir and efficient orchestra who worked so well under his able leadership. A word of praise is also due to Dr. Brewer for the comprehensiveness of the Festival scheme, which included works worthy of being repeated instead of their places being taken by new compositions because they are new. The organ was in the competent hands of Dr. Sinclair (Hereford) and Mr. Ivor Atkins (Worcester) at the morning and evening performances respectively. While in this keyboard region, it seems extraordinary that the Gloucester organ should be tuned to the absurdly high pitch formerly used by the Philharmonic Society. I am given to understand that it was so tuned for the Festival performances, which only take place every three years at Gloucester; therefore the voices of the cathedral choir are subjected to an undue strain daily throughout the year for a reason which no longer exists. Surely some steps should be taken to lower the pitch of the instrument, as at Hereford Cathedral.

Mention must be made of four special Evensong services held in the Choir at 5.0 p.m., when the following music (services and anthems) was sung by the Three Choirs:

<i>S. S. Wesley in E.</i>		
Hosanna to the Son of David	- -	Gibbons
<i>Walmisley in D minor.</i>		
How lovely is Thy dwelling-place	- -	Brahms
<i>Noble in B minor.</i>		
O clap your hands	- - -	Greene
<i>Brewer in C.</i>		
The Wilderness	- - -	S. S. Wesley

I had the privilege of attending the third of the above services, when I heard Dr. Greene's fine anthem, sung by the full-voiced choir of cathedral men and boys. Sung without accompaniment, the 'good stuff' (as Mr. Atkins called the anthem), in its

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contrapuntal attractiveness, was by no means the least pleasant recollection of the week's music. Mr. A. P. Porter, Dr. Brewer's able assistant, presided at the organ on this occasion and also at the grand opening service on the previous Sunday.

The following table, taken from the *Gloucester Journal*, shows the attendances at the 1904 Festival for the purpose of comparison with those of this year:

TUESDAY.	1904.	1907.
Morning (Cathedral) - -	2,287	2,392
Evening (Cathedral) - -	1,318	1,862
WEDNESDAY.		
Morning (Cathedral) - -	1,259	2,288
Evening (Shire Hall) - -	454	594
THURSDAY.		
Morning (Cathedral) - -	2,698	1,948
Evening (Cathedral) - -	2,487	2,922
FRIDAY.		
Morning (Cathedral) - -	2,383	2,442
Total	12,886	14,448

The collections taken after the performances in the cathedral amounted to £468 4s. 8d., as against £410 8s. 1d. in 1904.

Acknowledgement is due of the courtesy of the Festival Secretary, Mr. P. Barrett Cooke, and of the Stewards in the discharge of their onerous duties.

## Occasional Notes.

*The whole choral art is in our view the whole of education; and of this art, rhythms and harmonies, having to do with the voice, form a part.*

PLATO. B.C. 429.

From THE MUSICAL TIMES of fifty years ago:

CAMBRIDGE.—On Thursday, September 8th, a private performance of some of the finest works of the great John Sebastian Bach was given by the Amateur Bach Society in this University. (THE MUSICAL TIMES, October, 1857.)

There is something wrong in the above date, as in 1857, September 8 was a Tuesday: anyhow, the notice draws attention to an early Bach Society in England, concerning which practically nothing is known. Can any of our readers furnish some information concerning the Society and its operations? Perhaps that enthusiastic Bachist, Mr. Sedley Taylor, who took his B.A. degree in 1859, could enlighten us on this interesting point.

The Edinburgh Choral Union will celebrate its jubilee on March 9, 1908. On that occasion is to be given a special concert, at which the Hallé Orchestra will co-operate, the programme including Weber's 'Jubel' Overture, Schubert's 'Song of Miriam,' and Mendelssohn's 'Hymn of Praise,' performed under the experienced direction of Mr. Thomas H. Collinson. The concert and the social function connected with the jubilee celebration will also commemorate the semi-jubilee of Mr. Collinson's conductorship of the Society, and of Mr. Bradley as its accompanist. On December 16 the Edinburgh Choral Union will perform Bach's Mass in B minor, when the work will be given for the first time in Scotland, at one of Messrs. Paterson & Sons' series of excellent concerts.

The annual Blue Book—or 'Return,' to adopt the official designation—of the British Museum for the year ending March 31 has now been issued. According to our usual custom we cull from its pages the references to music and musicians. Some idea of the work involved in the matter of cataloguing—a most treacherous business, by the way—is obtained from the following extract under the heading 'Department of Printed Books':

*Music Catalogue.*—9,409 titles have been written for the Music Catalogue, and 10,070 title-slips have been incorporated into each of the two copies of it. This incorporation has rendered it necessary to remove and re-insert 18,860 title-slips in each copy of it, and to add to each copy 467 new leaves.

As to the *Accessions* we are told that:

7,483 Musical Publications have been added to the collection. Of these, 6,999 were received under the provisions of the Copyright Act; 452 by Colonial Copyright; and 32 were acquired by purchase.

To think that 7,000 (less one) new compositions should have found their way to the national library within twelve months. What becomes of all these products of the creative muse? Without attempting to answer this question, it should be stated that the number of musical publications received during the last official year is less by 1,223 than that added to the collection in the previous year. Is this a matter of congratulation or lamentation?

The 'Acquisitions of special interest' in the Department of Printed Books include the following:

A Psalter, printed by Georg Rayser, Würzburg, 1485. An unusually fine piece of printing.

A Psalter, printed by Louis Cruse, Geneva, about 1494. . . . Believed to be unique; the work, moreover, of a very interesting printer.

A Missal of the use of Breslau, printed by Peter Schoeffer, Mainz, 1499.

The most interesting accessions to the Musical Library have been:

Willingseder, A.: 'Musica teutsch,' Nuremberg, 1572, interleaved with a partial translation into English in the handwriting of R. L. Pearsall.

'Offertoria totius anni,' by J. P. A. Palestrina, Venice, 1594.

Pallavicino, Benedetto: 'Sacrae Dei Laudes,' Venice, 1605.

'The Banquet of Musick; or a Collection of the newest and best Songs.' Printed by E. Jones, for Henry Playford, in the Savoy, 1689-1691.

'A Collection of the best Scots Tunes, by A. Munro.' Paris, 1723.

In the Department of MSS. the musical accessions are thus stated:

Compositions in four, five, and six parts for viols by English and Italian composers; early 17th cent. 'Samson,' oratorio in full score by G. F. Handel, with 'cuts' indicated in the composer's autograph; *circa* 1750.

Vocal duets and canons by Giuseppe Aprile, 1776.

Symphony in D, by Charles Edward Horsley: autograph full score, 1844.

Drum and organ parts to 'Palestine,' an oratorio by Dr. W. Crotch: autograph additions for a revival about 1830.

'May Day,' cantata by Sir G. A. Macfarren: the conductor's score for the first performance; 1856.

Music, with words of the Russian National Anthem (composed in 1833), the autograph of the composer Alexis de Lwoff; 1858.

'Cantica,' in the autograph of Giuseppe Verdi, composed for the opening of the Exhibition in London in 1862.

'The Sleeping Queen,' opera in the autograph of Michael William Balfe, 1865.

'Prinz Methusalem,' operetta in full score in the autograph of Johann Strauss, junr.; *circa* 1876.

The revival, or to be strictly accurate, the revivals of Crotch's 'Palestine' referred to above, were doubtless those of March 29, 1827, and April 17, 1828 (both performances at the Hanover Square Rooms), and the Oxford Musical Festival, June 26, 1827.

An interesting Accession in the Department of Prints and Drawings is thus described under 'Foreign artists working in England':

Lehmann, Henri, and Rudolf. One hundred and two portraits, chiefly executed in pencil, of eminent persons of the nineteenth century.

The names of these 102 eminent persons, headed by that of the King (as Prince of Wales), include the following musicians: F. Chopin, P. von Cornelius, H. W. Ernst, C. Gounod, F. Hiller, J. Joachim, F. Liszt, G. Meyerbeer, I. Moscheles, Clara Schumann, and G. Verdi. Last, but not least from a musical point of view, is a portrait of Mozart, when a boy, in an etching by C. Schütz.

The subjects covered by Programme Music are as comprehensive as they are quaint and oft-times amusing. Does not Professor Niecks's interesting book testify to this fact? From Kuhnau's Bible Sonatas to Richard Strauss's 'baby's bath' is a wide gap which can be filled in with many curious programmatic specimens, good, bad, and indifferent. One of these, exceedingly catastrophic in its intensity, is just mentioned by Professor Niecks, but it is so descriptive that a detailed account of the piece may not be without interest. It is entitled:

THE SHIPWRECK. or Loss of the *Halsewell* East-Indian. Being a Grand Instrumental Piece. Adapted to the Piano-Forte, with an Accompaniment for a Violin and Violoncello. Composed, Arranged, and Humbly Dedicated To His Excellency Baron Lenthe, His Majesty's Minister from the Electorate of Hanover, &c., &c., by A. F. C. KOLLMANN, Organist of His Majesty's German Chapel, at St. James's.

Opera V.

Price, 4s.

London, Printed for the Author and Sold at Messrs. Corri, Dussek, & Co., No. 67, Dean Street, Soho.

The terrible calamity which inspired this sea-piece of programme music occurred in a storm off Portland on January 6, 1786, when 386 persons perished. Mr. Kollmann labels his themes in simple non-nautical language. In so doing he deprives the programme annotator of exercising his imagination, and thus steers clear of the rocks of ambiguity. The scene on that snow-stormy day in mid-winter is thus described by our composer verbally and musically:

#### CONTENTS OF THE SHIPWRECK

or Things expressed in the following Piece.

#### OVERTURE (*Marcia maestoso*).

The setting sail, with good hopes and spirits.

The select company's forming themselves into an agreeable Family.

#### *The Minore.*

Reflections on the possibility of an unfortunate Voyage; after which, Da Capo, the first good hopes and spirits.

#### PART I. (*Moderato*).

The CALM, or prosperous Voyage of the first three days. The gentle progress of the Ship.

Music on the deck, with flutes and horns.

The Company grows merry.

They are heard singing a favourite Glee; (Drink to me only with thine eyes).

Their mirth still continued.

#### PART II.

##### THE STORM (*Allegro*).

The Sea rises gradually and the Storm begins.

Commands issued with the speaking trumpet, intermixed with the shifting of sails.

The Storm increases.

The first signs of consternation.

The height of the storm.

A mast is cut away, it falls.

The working of the pumps (in the Violoncello part).

Another mast is cut away, it falls.

The Storm continues, but abates a little.

The Ship comes to anchor.

#### PART III. (*Poco lento*).

##### THE CRISIS.

The anchor's giving way, and the Ship's driving towards the rock; intermixed with the lamentations of the people.

The Ship strikes violently against a Rock, a shriek immediately follows; terrified people come in confusion upon the deck.

The Ship receives three more shocks.

The drooping spirits of the desponding company and crew lamenting and comforting each other by turns. (*Poco adagio*.)

Some endeavour to save themselves by swimming, but meet with the same distress under the rock. (*Allegro*.)

The Ship in her last melancholy situation.

Two high waves break over her, in which she sinks.

The remaining but decreasing noise of the Elements.

#### FINALE. (*Poco adagio*.)

The feelings of the survivors for their lost friends.

They come safe on shore, and serene weather returns. (*Andante*.)

The composer's directions 'to the performer' cannot be regarded as being altogether clear of the rocks of ambiguity. He says:

#### TO THE PERFORMER.

Where the Violin takes the melody, it is expressed with small notes in the Pianoforte part, which you must play when the accompaniment is omitted, and may leave out those chords underneath them which you cannot conveniently reach; but when the accompaniment is played, you must omit the said small notes, and only take the chords underneath.

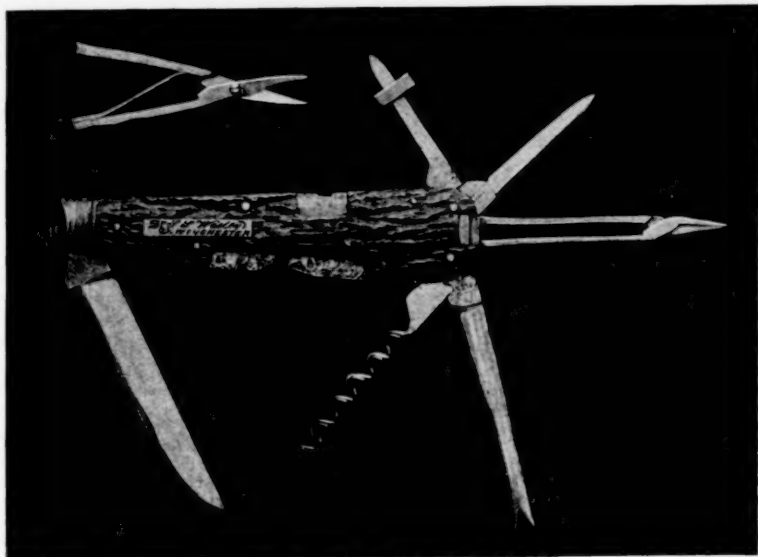
The following extract, from a letter addressed to Messrs. Novello, is one of those pleasant appreciations of THE MUSICAL TIMES which frequently find their way to the editorial office. The writer, who resides in New Zealand, says:

For over seventeen years I have been a subscriber to THE MUSICAL TIMES, and every copy has reached me month by month without a break. In addition to this, during the same time I have received from your firm over 200 anthems, 91 services, besides numbers of hymns, &c.

I am not a musician, but simply a public-school teacher and lay-reader in a country district. Thanks, however, to THE MUSICAL TIMES, I think I could converse upon matters musical in England without fear of showing much ignorance.

I think I have said enough to show that I have a very grateful regard for Novello & Co., who have enabled me to acquire for a comparatively trifling amount such gems of sacred music which have given me many hours of the greatest enjoyment.





DR. S. S. WESLEY'S FISHING-KNIFE.

(Photographed specially for THE MUSICAL TIMES by Mr. Gus. Edwards.)

Dr. G. R. Sinclair, organist of Hereford Cathedral, has become the possessor of Dr. S. S. Wesley's fishing knife, of which we are enabled to give a photograph, kindly taken specially for THE MUSICAL TIMES by Mr. Gus. Edwards. This interesting relic of a distinguished musician recalls two piscatorial stories concerning him, as related to the present writer by two articulated pupils of Wesley's during his Winchester organistship. Wesley used to teach music at a school some distance out of Winchester, which necessitated a journey in a dog-cart, or some other conveyance. On some of these occasions the composer of 'The Wilderness' took with him his fishing tackle, which he placed at the bottom of the vehicle. A river had to be crossed, when Wesley, looking over the parapet of the bridge, would say to his pupil (who assisted him in teaching at the school): 'I think they'll bite to-day, A—. You go on and tell them that I am unavoidably detained'!

The other story is equally characteristic of Wesley. One day Mrs. Wesley came to another articulated pupil—we will call him X—who often discharged the cathedral duties in the organist's absence, and said to him: 'Do you know where the Doctor has gone? A letter has come reminding him of the opening of an organ at — on —, at which he promised to play. If he does not come back in time, you must go.' As no word came from the great man, who had so suddenly disappeared on a fishing expedition, X. did go and opened that organ. Some days after Wesley's return he said to his pupil: 'X, did you go to open that organ at —?' 'Yes, sir.' 'How much did they give you for it?' 'Three guineas.' 'That's mine,' said Wesley. 'But I've spent some of it, sir,' replied X. Who would blame him?

Here is an examination story which is as interesting as it is amusing, and at the same time perfectly true. Twenty-six years ago the Royal Academy of Music

instituted their Local Examinations in Music which, in 1889, were merged into those of the Associated Board. At the earliest of these testing occasions (in 1881), the local representative of the Academy at Worcester (Mr. A. J. Caldicott) came to a young teacher of the violin in the Faithful City and, in anxious tones, said to him at the last minute: 'I am one candidate short in order to make a centre [that is, to ensure the visit of an examiner from London] for the Academy examination. Won't you go in for it?' 'What are the pieces?' asked the Worcester fiddler. 'Raff's Cavatina and Kreutzer's Concerto in D minor,' replied Mr. Caldicott. 'I think I can play those, and will oblige you,' said the young man, and his name was duly entered as a candidate for a Local Examination in Music. When the eminent musician from the Academy came to Worcester in his examining capacity, he asked the stop-gap candidate this question: 'How many quavers are there in a double-dotted-minim?' 'If it's a joke,' replied the examinee, 'I don't quite see it.' 'There is no such thing as a double-dotted-minim,' gravely remarked the examiner. In spite of this apparently unsatisfactory result of the *viva voce* part of the business, the young man passed and with *honours*! Can anyone guess his name? It is Edward Elgar! Through the courtesy of the secretary of the Royal Academy of Music, we have been enabled to see the official record of this examination at Worcester in the year 1881. Here it is:

## WORCESTER.

Passed with honours:

Elgar, Edward	- - -	Violin
Wolstenholme, William	- - -	Pianoforte
Wolstenholme, William	- - -	Organ

The second honours man in the above list (by-the-way, only two Worcesterians obtained that distinction) is that of a musician who, like his fellow-candidate, is not unknown to fame. We can imagine some reader saying: 'You have not told us the name of the eminent musician who examined Edward Elgar.' True, good reader; but you shall not be kept in suspense any longer—*Brinley Richards*!

The prospectus for the forthcoming season of the Brixton Oratorio Choir—to which reference is made on p. 661—contains an interesting account of the special musical service the Choir gave in the Chapel of Brixton Prison last Good Friday. We give the account in full in the hope that it may encourage other choirs in places where prisons are located to go and do likewise, provided the permission of the authorities can be obtained.

In addition to the public edification and enjoyment resulting from the Oratorio Services during the past season, the members of the Brixton Oratorio Choir have the privilege to claim to be the pioneers of valuable and permanent help in the great cause of criminal reform. By invitation of the authorities and permission of the Home Secretary, a contingent of the choir visited H.M. Prison at Brixton on Good Friday afternoon, and gave a musical service in the Chapel to 600 prisoners, a large majority of whom undoubtedly for the first time experienced the wonderful power of the finest sacred music to attune the mind to the reception and comprehension of the glorious thoughts to which it is wedded. The works chosen were Mendelssohn's 'As the hart pants' (*2nd Psalm*)—'Hear my prayer,' and Gounod's 'Gallia,' the soloist being Miss Irene Marriott. The music was listened to by the prisoners with keen and manifest appreciation, many being profoundly and visibly affected as the music progressed. The success of the experiment was so instantaneous, and the after effects, as evidenced by the subsequent behaviour of the prisoners, so marked for good, that the Choir was asked to repeat the visit; a larger contingent therefore went on the afternoon of Sunday, 26th May, and sang an appropriate selection from Mendelssohn's 'St. Paul' and 'Elijah,' including the two contralto solos 'But the Lord is mindful' and 'O rest in the Lord,' sung by Miss Evelyn Wynne. The results were equally impressive and gratifying, and we have since been assured by the Chaplain (the Rev. J. B. S. Watson, M.A.), 'that the prisoners were deeply moved, their hearts touched to Divine and human tenderness in a way never before experienced, and nobler thoughts of life and living enkindled in their minds which would influence for good the whole course of the remainder of their lives. It was truly a notable and wonderful revival, the good effects of which are incalculable.' This is striking evidence of the truth of the words of St. Augustine—'*Sacred song softens the heart, and makes pious emotions rise in it; words when sung, speech when kindled by music, lay hold of the mind more powerfully than oratory.*' Doubtless the Choir will have the privilege of continuing this beneficent work in the forthcoming season, and it is hoped that the example set may find many imitators in the different centres of the country.

Middlesbrough is to hold its second Musical Festival on April 28, 29, and 30, 1908. The works, or portions of works, to be performed include the following vocal and instrumental compositions:

Jephthah (*Carissimi*): A scene from Phœbus and Pan (*Back*): The Baal scene and Invocation of rain from Elijah (*Mendelssohn*); The Kingdom (*Elgar*); Edgar Allan Poe's The Raven, a new setting in cantata form (*Bertram Shapleigh*); The buried Song, a cantata (*T. Krug-Waldsee*); The lotos eters and Blest pair of sirens (*Parry*); Violin concerto (*Beethoven*); Pianoforte concerto in B flat minor (*Tchaikovsky*); Symphony (*Dvorák*).

Eminent soloists have been engaged, and the Hallé Orchestra will render valuable aid. Mr. N. Kilburn is the conductor of the Festival, but Sir Hubert Parry will conduct his own compositions.

Canon Gorton, so favourably known in connection with the Morecambe Musical Competition Festival and its wonderful results, has addressed a letter to the *Daily Telegraph* in answer to some objections that have been raised to the holding of Musical Festivals in English cathedrals. He says:

Music in its highest form has its claim on the cathedral, has its part to play in the work of adoration. Into the

Temple 'the kings of the earth bring their treasure,' and first among these kings are the heaven-given artists. Architect and painter bring form and curve and colour. They engage workmen, they use scaffolding, the sound of the hammer is heard. Their particular form of art involving, as in the case of a screen or window, permanency, permits of permanency. Music permits of no such permanence; it is a temple of sound, which dissolves, but on this account is it not to be offered in the house of the Lord?

Again this, the youngest of the arts, is ever growing. The choir for a festival assumes proportions unimagined by the builders of our noblest minsters. The choir and orchestra can find no seating in the chancel. Our greatest interpreters of music have a ministry in the Kingdom of Heaven as real as our bishops; they do not cease to fulfil this ministry because they are paid. Truer still is this for the composer. With him religion is no excuse for music, but music is the expression in natural form of the faith. Who that has heard the 'Apostles' and 'The Kingdom' has not felt that he has heard a more potent argument for the faith than in any sermon? Here the Incarnation is set forth as a living power; here are arguments which reach men where words fail. They are listened to by thousands with bowed head, and not seldom with tears in their eyes. And yet we are to be told that these and such works are to be given under the conditions of a magnified evensong, or are to be banished to the concert-halls, where applause and not the bowed head is to follow those movements which open for us the gates of Heaven.

At last a new day is dawning for English music. Hitherto there was only one region in which that music could claim any eminence—namely, in the school of English madrigalists. Who were these but our cathedral organists? When Puritanism had sway, one spot remained free from its baneful influence on music. Our cathedral choirs kept alive the art. Now that the sacred oratorio or cantata has found a congenial soil in the land, where more fitly should it find its home than in the cathedral, and what more fitting nucleus could there be than the cathedral choir? We hold these cathedrals as a national trust, and it will prove a perilous day when we so far fail in this trust as to refuse that they should admit the thousands that throng the doors and the tribute of adoration which such a festival affords in the realm of sound.

Dr. Frederick Niecks, Reid Professor of Music in the University of Edinburgh, was married, at Edinburgh, on August 9, to Miss Christina Struthers, Mus.B., third daughter of the late Professor Sir John Struthers, M.D. Heartiest congratulations to Professor Niecks!

Dvorák's 'Spectre's Bride' is to receive its first performance in a German version ('Die Geisterbraut') at Vienna on December 12. On that occasion Dvorák's picturesque and dramatic cantata will be sung by the Wiener Singakademie under the able direction of Herr R. Wickenhauser, who has made a practical translation of the text.

Two performances of Elgar's 'The Kingdom' ('Das Reich') in the German language are announced. Its first interpretation in Germany will be given at Mainz on December 4 by the Mainzer Liedertafel und Damengesangverein, under the conductorship of Dr. Fritz Volbach. At Aachen, on December 12, the work is to be given by the Städtischer Gesangverein, of which Prof. Eberhard Schwickerath is the conductor.

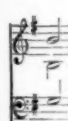
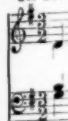
WAGNERITE.—A fluophosphate of magnesia, occurring in yellowish crystals, and also in massive forms.—*Webster's Dictionary*.

Bristol Cathedral will form the subject of an illustrated article in the November issue of THE MUSICAL TIMES in connection with the opening of the new organ by Sir Walter Parratt on October 8.

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## Church and Organ Music.

LUX BENIGNA.

The earliest appearances of hymn-tunes are often interesting, especially if their sources are obscure or if the tunes have undergone alterations at the hands of their composers or even the editors of hymnals. Dykes's familiar setting of 'Lead, kindly Light' is a case in point. The tune made its first appearance in what is now an unknown collection entitled:

PSALMS AND HYMNS | for the | Church, School,  
and Home. | Edited by the | REV. D. T. BARRY,  
B.A., | Incumbent of St. Anne's, Birkenhead.  
| with accompanying tunes | from | The Parish  
Tune Book, | compiled by G. F. CHAMBERS,  
F.R.A.S., | and revised, chiefly, by | R. REDHEAD.  
London : | Frederick Warne and Co. | Bedford  
Street, Covent Garden. | 1867.

Here is the original form of the tune:

ST. OSWALD. 10. 4. 10. 4. 10. 10. REV. J. R. DYKES.

It will be observed that the fourth crotchet in the melody is not dotted, and that the harmonies are slightly different from the current version. The name, 'St. Oswald' is obviously taken from the church at Durham of which the composer was vicar from 1862 to 1876, the year of his death. Re-named 'Lux Benigna,' the tune in its present key (A flat) and form first appeared in the *Appendix to 'Hymns Ancient and Modern'* (1868). Canon Fowler's 'Life and letters of John Bacchus Dykes' contains two references to the origin of the tune. On August 29, 1865—that is, two years before Barry's 'Psalm and Hymns' appeared—Dykes wrote in his diary: 'Began writing out a tune for "Lead, kindly Light." In his 'Random Recollections' the composer's cousin, the Rev. George Huntingdon, says:

I have been paying Cardinal Newman a visit. . . . I happened to mention his well-known hymn 'Lead, kindly Light,' which he said he wrote when a very young man, as he was becalmed on the Mediterranean, for a week, in 1832.

I ventured to say, 'It must be a great pleasure to you to know that you have written a hymn treasured wherever English-speaking Christians are to be found; and where are they not to be found?'

He was silent for some moments, and then said, with emotion, 'Yes, deeply thankful, and more than thankful'; then, after another pause, 'But you see it is not the hymn, but the *tune*, that has gained the popularity! The tune is Dykes's, and Dr. Dykes was a great master.'

### THE CHORISTERS' SCHOOL, SALISBURY.

An interesting White Paper has recently been issued by the Charity Commissioners concerning the Choristers' School at Salisbury Cathedral, an ancient foundation which dates back to the year 1319. In regard to its early history this official document states:

So far as has been ascertained the first time any mention is made in the statutes of the Cathedral Church of Sarum of the instruction of choristers is in a code of statutes drawn up in 1319 by Roger de Mortival, Bishop of Sarum, embodying certain former statutes which were to remain in force unless abrogated by the new code.

The new statutes were received by the Chapter on July 1, 1324, and inserted amongst their existing statutes.

The principal provisions of the statute relating to the choristers were to the following effect:

That the choristers are to live in houses in the Close set apart for that purpose under the charge of one of the residentiary Canons, who is to be appointed as 'custos' by the Chapter.

That the 'custos' is to account every year to the Chapter within a month of the Feast of St. Michael for all receipts and expenses touching his charge.

That the boys are to be maintained according to the discretion of the Chapter out of their common possessions together with the rents aforesaid set apart for that purpose until provision shall be made for their maintenance from another source.

That choristers are to be admitted by the precentor, or, in his absence, by the succentor in the presence of the Dean and Chapter.

That in the admission of choristers, boys born in the Diocese, provided they be found suitable, be preferred to others, unless others (outside), their morals being equally good, shall greatly surpass them in excellence of singing.

In 1320-21 King Edward II. granted to Bishop Roger a licence in mortmain 'to assign the advowson of the Church of Preshute, in the County of Wilts, for the support of the said chorister boys.' The White Paper goes on to state that:

The Act of Appropriation of the Church of Preshute, dated 7th September, 1322, is also recorded among the archives of the Chapter. The Act recites the reasons which influenced the bishops in making the endowment, viz., that the choristers, who, by old and laudable custom had to minister at all hours to God and his exalted Mother, were insufficiently provided for and had often to beg their bread, seeking it among the houses of the canons, who themselves had a miserably poor pittance for their own support. This state of things being a grave scandal to the Church, Bishop Simon had endeavoured to remedy this evil, but had been unable fully to effect his pious intentions, and Bishop Roger, therefore, had decreed and ordained to the effect set out in the statute of 1319 relating to the choristers.

The archives of the Dean and Chapter of Salisbury contain some interesting references to the cathedral choristers, e.g.:

In 1448, John Lane, Master of Arts, who had been teacher of grammar at Winchester, was appointed master. He was to conduct the grammar school of Sarum with efficiency and teach the choristers and altarists therein. A payment of 1<sup>d</sup> a day was assigned to him out of the common fund of the Chapter.

In 1553 the Dean and Chapter agreed to pay Christopher Benett, as 'ludi magister,' 10*l.* per annum by their communar.

In 1564, Brabroke House, a house in the Close belonging to the Chapter, was assigned to the schoolmaster as a residence so long as he held the office.

In 1595, Richard Fuller was appointed 'instructor informer and teacher of the choristers in music, their number to be eight.'

Coming to the present day, the White Paper furnishes the following information, which speaks for itself:

The Cathedral organist is paid 88*l.* 10*s.* 0*d.* per annum for teaching music to the choristers.

The professions of the parents of the choristers included those of clergyman, solicitor, architect, bank manager, civil servant, musician, national schoolmaster, tailor, plumber, grocer's manager.

Choristers are usually admitted between the ages of 8 and 10, but exceptions are occasionally made in the case of boys with very good voices or possessed of exceptional musical attainments.

The choristers attend choir practice daily for one hour, and have also to take part in the Cathedral services. Four choristers are also learning the piano, and two out of the four have organ lessons in addition.

The senior chorister, who is known as the Bishop's chorister, receives £5 a year from the Bishop, and the next boy in seniority, who is known as the Vestry Monitor, is paid £2 a year from the Chapter Funds for keeping the vestry in order. The chorister who is regarded as most proficient in music receives £5 a year from the Chapter Funds for playing the harmonium in the Lady Chapel at the non-choral services.

Boys who have left the school frequently keep in touch with it in after life, and a record of the names of all boys who had been at the school between 1810 and 1897 was prepared in the latter year by the Rev. E. E. Dorling, the late master of the school. The record was incomplete owing to there being gaps in the earlier years. Since 1897 the record has been regularly kept.

The White Paper further states that music and singing are taught by Mr. Charles F. South, the cathedral organist, and that the master of the Choristers' School is the Rev. Arthur Gordon Robertson. For further information on this interesting subject, the reader is referred to the illustrated article on Salisbury Cathedral, which appeared in THE MUSICAL TIMES of February, 1903.

#### LICHFIELD CATHEDRAL ORGAN.

Lichfield is the latest cathedral to have its organ rebuilt. Until Sir Gilbert Scott's restoration of the cathedral in 1856, Green's organ stood on the screen. Scott proposed to place the new organ—a large instrument by Holdich and the gift of Mr. J. Spode, of Hawkesyard Park, Staffordshire—in the triforium. Unfortunately his advice was not accepted, and the organ was stowed away in a vacant and unused chapel on the ground floor. The late Mr. J. L. Pearson, R.A., the eminent architect, advocated the triforium as the best position, as does Mr. Oldrid Scott, architect to Ely, Lichfield and other cathedrals. It is therefore satisfactory to learn that in the proposed rebuilding of the instrument the elevated position will be adopted.

In a statement regarding the reconstruction of the organ, the Dean (Dr. Luckock) says:

#### WHAT IT IS PROPOSED TO DO.

- 1.—To have the present organ entirely reconstructed.
- 2.—To move it from the ground floor to an elevated position in the triforium, and thus bring it near to, or above, the singers.
- 3.—To enlarge it by the addition of a considerable number of new stops, some of them very important and costly.

4.—To have new mechanism throughout, new pedals, blowing apparatus, console, and 'such other accessories as are found in the best modern instruments.'

5.—To adapt the construction of two bays of the triforium and clerestory behind the chapter house for its reception. No tracery will be removed from the windows in the chancel, only the glass from two, and the lower part of the mullions of one, for the exit of the sound.

We understand that the chief organists of England have been consulted by the Dean and Chapter as to the above proposals, and that there is absolutely unanimous and overwhelming evidence in favour of their being carried out. Messrs. Hill & Son, who rebuilt the organ in 1884, have been entrusted with the work of removal, reconstruction, additions to the instrument, &c.

#### CHURCH MUSIC DURING THE LEEDS FESTIVAL.

The following is a list of the services and anthems to be sung at Leeds Parish Church in the Octave of the Festival (October 6 to 13), under the direction of Dr. Edward C. Bairstow, organist and choirmaster.

##### SUNDAY, OCTOBER 6.

M. Boyce in A.	
Introit, Let all mortal flesh	- - - Bairstow.
Holy Communion	- - - Stanford in B flat.
E. Smart in B flat.	
The Wilderness	- - - Wesley.

Evensong only on week days, at 4 p.m.

##### MONDAY.

Harwood in A flat.	
The Lord my faithful Shepherd is	- - - Bach.

##### TUESDAY.

Walmisley in D minor.	
In Thee, O Lord, have I put my trust	- - - Weldon.

##### WEDNESDAY.

Purcell in G minor.	
Praise the Lord, O my soul	- - - Croft.

##### THURSDAY.

Wesley in E.	
Wash me thoroughly from my wickedness	- - - Wesley.

##### FRIDAY.

Gibbons in F.	
Remember not, Lord, our offences	- - - Purcell.
(Unaccompanied.)	

##### SATURDAY.

Bairstow in D.	
How lovely is Thy dwelling-place	- - - Brahms.

##### SUNDAY, OCTOBER 13.

M. Hopkins in A.	
Why rage fiercely the heathen?	- - - Mendelssohn.
E. Walmisley in B flat.	
O give thanks unto the Lord	- - - Purcell.

#### THE LONG-MANUAL ORGAN.

##### TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I observe that it is stated in your number of this month that the downward manual compass of the organ at St. George's Hall, Liverpool, was shortened to CC after Wesley's death. It was not done, however, until after the death of Best, a fact of no small importance, for the organ had undergone much reconstruction under him, and he retained the long manuals.

Now, no man would at this time advocate any other principle than that of the short manual, with pedal running an octave lower, *provided that the pedal be complete*. Unless it be complete, however, the old long manual, though extravagantly and unnecessarily costly, was the better. 'The advocates for long and short manuals appear to be agreed upon one very important point, viz., that the 16-ft. range is the correct one for as many of the organ stops as possible; the point of difference being as to where the large

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pipes should be planted, whether on the manuals or on the pedals' (Hopkins and Rimbault, 1877, para. 933). It is obvious that the advocates of neither system contemplated the abolition of a sufficient number of true basses.

Now, if (as held by Best and Hopkins) the pedal is to act as a convenient and economical substitute for a prolongation of the manuals—I do not say that it has not other duties—it is clear that it must be furnished with suitable basses for at least the chief stops in the organ. It necessarily follows that stops in continuation of the swell must be provided in the swell box, either by prolonging the swell manual, or its manual organ, down to CCC, or else, in the orthodox modern method, by putting its basses on the pedals, but still in the swell box. It is no more possible to avoid this conclusion in regard to CCC than it is to avoid it in regard to CC on the manual.

Best gave his unhesitating approval to this, as advocated in my 'Modern Organ,' 1883, as did Dr. Hopkins, Mr. Abdy Williams and many other competent experts. There is no escape from it; for if an unenclosed stop be suitable for a swell combination when the shutters are closed it must be too soft when they are open. If suitable when they are open it must be too loud when they are closed. Unfortunately it is the latter effect that so grossly and so constantly offends the ear.

Now, at St. George's Hall there was a bass for the swell. Best showed it to me with pride, while admitting the form to be defective and costly; 'but there it is, and it is very fine.'

No one would put it in the same form now; but what justification is there for omitting a bass for the swell from any organ of importance, still less for abolishing it when existent even in defective form?

Putney, September 12.

THOMAS CASSON.

#### THE MOTO PROPRIO.

Nearly four years have passed since the Pope issued his historic pronouncement on catholic church music. This document dealt in the first place with the abuses that were all too rife in the churches; secondly, it reiterated the laws of the church of Rome on the subject; thirdly, it laid down certain commands. In a paper on church music and the Moto Proprio read at a session of the Catholic Truth Society, recently held at Preston, Mr. R. R. Terry, director of the music at Westminster Cathedral, said that no one could deny that the Moto Proprio was necessary. By those who had laboured long and patiently for higher ideals and larger aims, it was hailed with joy as the beginning of a new era. But what of the results? Things went on pretty much the same as usual, and it was not too much to say that there were few, very few, of those responsible for the music in churches to whom the Moto Proprio was anything more than a name. Over and over again it was to their own people—to their shame, be it said—that its injunctions needed explanation and defence.

What is the Moto Proprio? It does not banish or restrict the use of modern music so long as that music conformed to liturgical laws, and was not reminiscent of playhouse or ball-room. It does not say that Gregorian music must be used to the exclusion of other styles. It does not say that polyphony was the only music for church use. Solos are not forbidden and banned. Solos might be sung as freely as ever, provided they were an integral part of the whole composition, and not a separate movement in themselves. It does not say that orchestras are forbidden; it merely says that the consent of the bishop of the diocese is required, and to those of them who had suffered from the wild rioting of scratch orchestras on festive occasions what a blessed restriction that is. It does not restrain the individuality of modern composers in any way. They are as free now as ever they were to bring to bear on their Church music all the resources with which modern idiom and modern technique could provide them.

The death of Mr. John Smith, the sightless organist of Luton Parish Church from 1857 to 1887, is recorded with regret. Mr. Smith, who presided at the old organ by Lincoln in the west-end gallery until its removal to the Wenlock Chapel in 1864, died at Tottenham on August 15, in the seventy-third year of his age.

The Brixton Oratorio Choir has issued an interesting prospectus for its eighth season. The following works are announced to be performed in Brixton Church on the first Sunday afternoons of the months of November to May inclusive (at 3.30), and on the evenings of Ash-Wednesday and Good Friday: Calvary and the Last Judgment (*Spohr*), Zion (*Gade*), Song of Victory (*Hiller*), Light of Life (*Elgar*), Requiem (*Verdi*), Messiah and Hymn of Praise, all these, with the exception of The Last Judgment, with full professional orchestra. Mr. Douglas Redman, organist of Brixton Church, will as heretofore conduct, and Mr. Welton Hickin will continue to discharge the important duties of organist. The honorary secretary of the Brixton Oratorio Choir is Mr. John H. Butterworth, Ivy Bank, Thetford Road, New Malden. Reference to the sacred music sung by the choir at their visit to Brixton prison is made on p. 658.

The Rev. W. Garrett Horder's excellent hymnal 'Worship-Song' (with tunes) has just been published in an American edition, primarily for use in the Fifth Avenue Church, New York, of which Dr. H. R. Shelley, the well-known composer, is the organist and choirmaster and the Rev. Dr. C. F. Aked, late of Liverpool, is the minister. In order that the book may be suited to American use, the British National Hymns have given place to those of American sentiment, and six hymns have been added for Baptismal Services. Dr. Aked intends to hold special week-evening meetings of his congregation in order that they may practise the tunes. On those occasions the eminent divine will discourse upon the writers of the hymns.

In anticipation of the opening of the new organ in Bristol Cathedral by Sir Walter Parratt on October 8, Mr. Hubert W. Hunt, the organist, has prepared an attractive and interesting pamphlet giving a short history and description of 'Bristol Cathedral organ: 1685-1907.' The brochure, which is admirably compiled and well illustrated, also contains annotated programmes of the series of five opening recitals to be given—in addition to that by the organist of St. George's Chapel, Windsor—by Dr. Varley Roberts, Mr. T. Tertius Noble, Mr. Hubert W. Hunt and Dr. A. Herbert Brewer. Mr. Hunt's booklet is published, at one shilling net, by Mr. H. A. Jones, Long Row, Victoria Street, Bristol.

Mr. J. C. B. Tirbutt has resigned the organistship of All Saints' Church, Reading, which he has held for the past twenty-eight years. In the parish magazine, the vicar, the Rev. W. Neville, has paid a warm tribute to Mr. Tirbutt's long and efficient services to church music whereby the musical services of All Saints' have attained a high state of efficiency. Mr. Tirbutt will continue to reside in Reading and devote himself chiefly to his teaching engagements and his important duties as director of studies at University College in that town.

#### ORGAN RECITALS.

Dr. A. L. Peace, Glasgow Cathedral—Fantasia and fugue in C minor, introducing an old English psalm-tune, *W. T. Best*.

Mr. Ivor Atkins, Glasgow Cathedral—Fantasia in E, *Walstenholme*.

Mr. Felix Corbett, Town Hall, Middlesbrough—Symphony in D minor, *Lemarc*.

Mr. F. de G. English, St. Cross Church, Winchester—Prelude, in the form of a Minuet, *Stanford*.

Dr. G. H. Smith, Central Baptist Chapel, Hull (opening of new organ built by Messrs. T. Hopkins & Son, York)—Fantasia in C, *Tourne*.

Mr. I. Gray, Adam Smith Hall, Kirkcaldy—Moderato in F, *Gade*.

Mr. Fountain Meen, Congregational Church, The Grove, Stratford (opening of new organ built by Mr. Rutt, of Leyton)—Concerto in F, *Handel*.

Mr. R. H. Turner, Parish Church, Portsmouth—Meditation, *E. d'Evry*.

Mr. H. Gaukroger, St. John's, Windermere—Andantino in D flat, *Lemare*.

Mr. Clement A. Harris, St. Columba's, Crieff—Two Sketches in E flat and A minor, *Chipp*.

Mr. W. G. Whittaker, St. Paul's Presbyterian Church, South Shields—Pastorale, *C. Franck*.

Mr. F. L. Wilson, St. Michael and All Angels, Little Ilford—Allegro pomposo, *Vincent*.

Mr. F. Whiteley, Parish Church, Mortlach—Sonata in D minor, No. 5, *Merkel*.

Mr. G. C. Oldfield, St. Deinio's, Criccieth—Minuetto, *Salomé*.

Mr. W. F. G. Steele, Scots Church, Melbourne—Concert Overture in C, *Hollins*.

Mr. Percy P. Watson, St. Thomas', Sunderland—Fanfare, *Lemmens*.

Mr. Fred Gostelow, Parish Church, Luton—Overture in D, *Faulkes*.

Mr. F. W. Benson, Christ Church, Paignton—Serenade, *Saint-Saëns*.

Mr. W. A. Roberts, St. Paul's, Princes Park, Liverpool—Organ Sonata, *J. Lyon*.

Mr. E. Stanley Jones, Christ Church (Congregational), Southsea—Fantasie in E flat, *Saint-Saëns*.

Mr. C. Hopkins Ould, Parish Church, Forfar—Nocturne, *E. C. Baird*.

Mr. Richard Cockshott, Primitive Methodist Church, Yeaddon—Scene Pastorale, *Lott*.

Mr. Joseph C. Cox, Franciscan Church, Peckham—Allegretto Pastorale, *Gaul*.

Mr. W. Maynard Rushworth, Whitley Parish Church, near Warrington (new organ by Messrs. W. Rushworth and Sons)—Toccata in G, *Dubois*.

Mr. W. Paget Gale, Knox Church, Dunedin—Festival Toccata in B flat, *Wolstenholme*.

Mr. Louis H. Torr, Holy Trinity Church, Swansea—Scherzo symphonique, *H. A. Fricker*.

#### ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. David Clegg, Borough organist of Salford, Manchester.

Mr. Henry Lynn, St. Gabriel's Church, Swansea.

Mr. Gwilym J. Mordecai, Trevethin, Parish Church, Pontypool.

#### RECOLLECTIONS OF DR. JOACHIM

BY LADY MACFARREN.

I first saw Joachim at a visit Professor Macfarren and I paid to his uncle, Mr. Figdor, residing at Tulse Hill. It was a grey, warm afternoon, and I saw a tall, genial youth, who I was told was a great violin player. I had a long game of ball with him, several times resumed, on the lawn, whilst Professor Macfarren and his uncle walked up and down on the paths at the sides of the garden. There was no music, and I remember no other people.

The song 'Kleine Blumen, kleine Blätter,' mentioned in your article, recalls to me that Joachim said he would like to write a song for me, and I looked out several sets of words. I must have told him of my regret that I could not sing Beethoven's song to the above words, which I was very fond of, as it was too high for me and does not lend itself favourably to transposition. I have a dim remembrance of my surprise and pleasure to see these words set by Joachim for me. The copy was inserted into Professor Macfarren's album.

We had returned from America in 1850, and in the first days of the Crystal Palace concerts I remember our hearing Joachim play the Beethoven Concerto and his joining us afterwards. We had our (then) little girl with us, and Joachim swung her on his shoulder to take her to look at the bears, pronouncing the word as rhyming with *tears*, which amused us all.

In 1854 or '55 we took a small house in a large piece of ground in Alpha Road, St. John's Wood, and there we saw the most we ever did of Joachim, of

whom I treasure a store of delightful recollections. He was fond of the place, its shrubs and trees. He loved every spring to see the lovely blossom on an old medlar tree; took the liveliest interest in all our doings, down to some pigeons in an old shed, where he would go up a ladder to see all about them. He always brought his violin, took our early dinner with us, and if Professor Macfarren was writing anything new he wished to hear it, often playing a voice or solo part from my transcription. In successive years he brought many works to us that were appearing in Germany of Bach and others, his own fine Hungarian Concerto and other things. He played them over and over again with the earnest enthusiasm we all had noted so long. Those were happy, memorable occasions. Many a book I heard of only from him, and he often noted what we were reading in English.

In my memory he stands as one of the dearest of friends, who gave me much invaluable musical advice, for which I shall remain indebted whilst I live.

#### WESLEY IN E.

On February 5, 1845, Samuel Sebastian Wesley sold the copyright of his masterly 'Service in E' for the sum of fifty guineas, to Martin Cawood, an ironmaster of Leeds, who had requested Wesley to compose the Service. The work was published, in instalments, in 1844 and (possibly) early in 1845, with the following title:

A MORNING & EVENING | CATHEDRAL SERVICE, | consisting of | *Te Deum, Jubilate, Sanctus, Kyrie Eleeson, Credo, Magnificat, & Nunc Dimittis*, | with an accompaniment for the | Organ, | by | SAMUEL SEBASTIAN WESLEY.  
Enl. Sta. Hall. Price 15s.  
London, | Chappell, Music Seller to Her Majesty, 50 New Bond Street.

For the original edition of his Service Wesley wrote an exhaustive Preface which does not find a place in modern editions of the work. This remarkable contribution to the subject of English Church Music is too important to remain in oblivion. We therefore reprint Wesley's trenchant Preface—his church-music creed, in fact—in the hope that it may interest our readers.—[ED. M.T.]

#### PREFACE.

The present, is an attempt to give musical expression to the *Te Deum, Jubilate, Sanctus, Kyrie Eleeson, Credo, Magnificat, and Nunc Dimittis* of the Church Service.

In submitting it to public notice, more especially to that of the higher order of musical critics, the composer is not sorry to avail himself of the opportunity which it affords, to offer a few remarks relative to the present state of Church music, and to invite attention to a species of composition so peculiar as that of the *Cathedral Service*: which, undoubtedly, may be said to place great difficulties in the way of any composer whose object it is to invest such a work with a character of practical utility, as well as with that degree of merit in respect to composition, which may satisfy the higher claims of art.

To these, then, he would suggest, how essentially unlike every other species of musical composition such a work must be; designed as it is for performance during the very brief space of time allotted to our daily Cathedral worship; a period so brief,—while the subjects to be treated are so various, of such grand and universal application,—as necessarily to divest composition of its ordinary features; rendering almost every species of amplification of a particular subject either difficult or impossible; and this, too, in

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'Ar

connection with words which seem, in the musician's judgment, to demand of him the most exalted efforts of which his art is capable.

It is not, at the present day, too much to assert, that however meritorious were the efforts of those who first gave the Canticles their contrapuntal form, they have fallen short of what ought to be, and may be accomplished. Whatever may have been their merit in their day—and in some instances it was, and still continues to be, rated, deservedly very highly,—the advanced, and still rapidly advancing, state of the art affords resources, both in harmony and melody, unknown to, and consequently, unemployed by, the composers in question. This, if it was, in one sense, a disadvantage to the artist, had, at least, a corresponding compensation: in that, where all that was known was exhausted, and *known to be so*, the critic and composer would at least be on a level: the one could not exact more than the other could supply. This alone, as contrasted with the present state of things, would seem to sustain the position thus laid down. To it, however, are to be added the claims and requirements of a now more refined and cultivated taste. Taken together, they render it impossible to recognize, in the unvarying syllabic accentuation, the monotonous undecisive expression, of those artists who flourished at a period immediately subsequent to the Reformation, any satisfactory fulfilment of the demands of this exalted subject; in saying which, the writer protests against being met on the one hand by the imputation of mere emulous detraction, or inflated self-esteem, or, on the other, by the opposition of mere antiquated prejudice.

In support of what is here advanced, the following extracts may be adduced from the Services of Tallis, Aldrich, and Rogers; \* they are characteristic of that style of Service which is regarded as among the best of those in general use. Such works may very well be presumed to have escaped the attention of connoisseurs; but as their demerits, however great, will not be found without advocates, or even professed admirers, the writer does not venture to say all that might be said concerning a musical taste so defective as that which can sanction the almost general use of such music in the daily performance of the Cathedral Service. If constrained to declare his own opinion of their comparative inferiority, it is not without support from the highest authority of the time. He claims in aid the evidence of Spohr, and of Mendelssohn, when he ventures to assert that such works as those from which the present quotations are made, are as unworthy of the words to which they are set, as they are ill calculated to excite interest in any congregation acquainted with music at the present day.

NO. 1. FROM ROGERS'S CREED.

dead, And the life of the world to . .

dead, And the life of the world to . .

And the life of the world to . . come.

come. A . . . men.

to come. A . . . men.

A . . . men.

\* [The extracts which Wesley gives are as follows:]

1. Tallis: *Gloria in Excelsis* (Boyce's 'Cathedral Music,' vol. i, p. 36). From 'Thou that sittest at the right hand of God the Father' to the end of the movement.
2. Aldrich: *Te Deum* in A. From 'When Thou hadst overcome' to 'We believe that Thou shalt come to be our Judge.'
3. Aldrich: *Credo* in G. From 'Is worshipped and glorified' to 'And the life of the world to come.'

NO. 2. FROM DR. WILSON'S GLEE, 'From the fair Lavinian shore.'

Such is the sa - cred hun - ger of gold:..

Such is the sa - cred hun - ger of gold:..

Such is the sa - cred hun - ger of gold:..

Then come to my pack, while I cry, what d'ye

Then come to my pack, while I cry,

Then come to my pack, while I cry,

lack? what d'ye buy? for here it is to be sold.

what d'ye lack? what d'ye buy? for here it is to be sold.

what d'ye lack? what d'ye buy? for here it is to be sold.

In the two specimens marked No. 1 and No. 2, it will be seen that the passage which Dr. Wilson considered sufficiently expressive of a ridiculous allusion to avarice, Dr. Rogers applies to the most solemn and awful declaration of belief which it can enter into the heart of man to conceive! Nor is the quotation, 'We believe that Thou shalt come to be our Judge,' any better.

It is impossible to hear these compositions performed, and not feel that their composers have been fettered in the development of their ideas, no less by the necessary attention to what they believed to be prescribed limits in point of time for performance, than by the deficiencies of imperfect art. The impression left on the mind by such music, naturally suggests the enquiry of, to what are we to ascribe the evidently conventional form in which such specimens appear to have been framed. If it be not altogether to the felt necessity of their being 'got through' in a given time,\* the true reason may probably be found in the prescription or suggestion given by Archbishop Cranmer; who, when adapting an *English Version* of the Litany to a Chant, which he was the first to do,† in a letter to King Henry VIII. in the year 1545, according to Collyer, is found to write thus, 'according to your Highness's commandment I have translated into the English tongue certain portions of the Public Service.—The judgment whereof I refer wholly to your Majesty, and after your Highness has corrected it, if your Grace commands some devout and solemn note to be made thereunto (as is to the procession which your Majesty

\* The object of saving time could have been more readily attained, and a far better effect produced, by reserving certain portions of the work to be sung in harmony; and chanting, either in unison or harmony, the rest. Such a course would have been an agreeable relief to the monotonous clockwork accentuation adopted by these masters; more in accordance with the primitive model; and would also afford great opportunity for the development of modern genius. For short services, this idea may not be without value to future composers for the Church, should any such arise. It had often occurred to the writer, before he was made aware that some such idea had been acted upon by the late Precentor Creighton, of Wells; the admired author of the well known and ingenious piece of counterpoint, 'I will arise and go to my Father,' who had composed a *Te Deum* of this nature, but which, it will be regretted, from its mutilated condition is not likely to become of any future use.

† Several eminent musicians of old time, and of the unreformed Churches, observes the Rev. Mr. Jebb, in his work on the Choral Service, p. 149, 'have adapted the Canticles to the descant, as it is called, upon the plain song, or Gregorian chant' (meaning a unisonous unmetrical chant, it is presumed) 'making variations somewhat after the manner of our Services, though less free in their departures from the original structure of the melody.'

† Burney's History of Music, vol. ii., p. 577. [Wesley has not given the quotation strictly *literatim et verbatim*.—ED. M. T.]

has already set forth in English)\* I trust it will much excite and stir the hearts of all men to devotion and godliness. But in my opinion, the song that shall be made thereunto would not be full of notes, but as near as may be, *for every syllable a note*, so that it may be sung distinctly and devoutly, as be in the Mattins and Evensong, Venite, the Hymns Te Deum, &c. Wherefore I have travel'd to make the verses in English, and have put the Latin note unto the same. Nevertheless, those that be cunning in singing, can make a much more solemn note thereto; I made them only for a proof to see how English would do in a song.

The style of these expressions is sufficient evidence of the primitive condition of our art in its connection with public worship at the date mentioned. That it was, in respect to the union of counterpoint, or four part harmony, with the English language, for church purposes, in its infancy. But, if we assume that the suggestion of Cranmer 'for every syllable a note' was binding on the composers of the time, this did not limit them to the use of a single species of note, a practice they so extensively adopted. Although notation was but imperfect, Marbeck, who published the Prayer Book noted about this time (1550), uses four kinds of notes, and the luxury of the dot (·) appears in his work; but in the Te Deum, published by Marbeck, we find a considerable improvement, as regards accentuation, on the harmonized work of Tallis.

He and his contemporaries, however, did their best. That they were in all respects fettered by precedent can hardly be shown, for the melody, or cantus, of Tallis was a thorough departure from Marbeck's unisonous service; the Te Deum of which, had been handed down, as is supposed, with but few alterations, from the time of St. Ambrose, its alleged author: and then, the fact of its appearing in four part harmony, what an innovation was this!

Gibbons in his Service deviated from the manner of Tallis by the more frequent introduction of imitative points. In his work appears a beautifully subdued tone of pathos and solemnity; but however applicable to certain passages in the Canticles, it cannot be so to all. To modern ears, his expression appears destitute of variety, but in the then state of Art, Gibbons may have viewed his work differently, and imagined the little fugued points constantly introduced, and the frequent alternation of minor and major harmonies, to have been sufficiently descriptive of the sentiment even of such words. This author, like Tallis, and all composers of Services, who flourished intermediately, employs an unvaried expression throughout his setting of the Canticles, from the first note of the Te Deum, to the last of the Nunc Dimittis. It is far from pleasant to blame so charming a writer as Gibbons, who, in various secular productions, seems to have attained absolute perfection: † but how can the modern artist who considers the claims which these exalted subjects bring upon his art, approve? The real, but limited, merit of such compositions may be apparent to the initiated; but their effect on the mass of hearers is invariably that of a vast fatiguing monotony. It cannot be right to adapt the same musical phrases to sentiments the most opposite: the same sounds should not accompany 'We praise thee, O God'—'Heaven and earth are full of the majesty of thy glory'—and, 'Vouchsafe, O Lord, to keep us this day without sin'—'Have mercy upon us,' &c. Yet, into such an error have

the early masters fallen in their adaptations of music to the Canticles for the uses of the Church: the same jog-trot emphasis appears from the first word to the last, let the sentiment be what it may.

The writers subsequent to Gibbons have each taken their own course; so that the modern composer will not want precedent for a very considerable latitude; but it would appear to be the duty of a church musician to be guided in great measure by the forms of our early writers, in cases where, by such a course, he was not compelled to sacrifice the still higher claims of an improved taste. To imitate their faulty accentuation, their monotonous expression, would be unreasonable; but the forms of melody and harmony should ever be church-like, and the general effect not unsuited to modern ears. In suggesting that the services of Tallis, Farrant, Bevin, Aldrich, and others, must fall if judged by the taste of our present highly advanced standard, the writer would not be thought insensible to, or incapable of appreciating, the general merits of those authors. Far be it from him to impugn the truly devotional spirit, the diatonic purity, which is occasionally found in their works. The present remarks apply more particularly to their services: and the question, for the church musician of the present time, is—are these compositions the best which the art can afford?—will they be viewed with interest by the thousands, the tens of thousands, now learning the rudiments of singing, and whose love for all things appertaining to the church, it is a duty to encourage by every fair means? Will such persons acquire the antiquarian spirit necessary to lead them to make use of, by choice, such works at the service hour? Is it desirable that they should? It would seem to be a taste of but inferior grade that could educe such a result. Those, who either possess a great deal of true taste, or, who have none, decidedly will not approve of these services.

The church musician who really understands his Art, must perceive, and perceiving should have the courage to maintain, that our present knowledge of the early school is far in advance of that of the early masters themselves: he must see, that our appreciation of diatonic dissonance (exemplified to such perfection in the modern works of Germany) and our acquaintance with the true features of Gregorian melody, is such as might be expected of us; and that it is quite possible to entertain, and avow, a dislike for the species of composition in remark, without incurring the suspicion of inability to perceive the real merits of the early Church school. No one can be insensible to the sublime qualities of certain portions of Tallis' Service (omitting the Canticles), which we find in Boyce's First Vol. of Cathedral Music. No one can fail to esteem the little diatonic pieces of Tye, in his 'Acts of the Apostles'; or of Farrant's 'Call to remembrance,' 'Lord, for thy tender mercies' sake,' or, of the madrigal of Gibbons, 'The silver swan,' and several other specimens, for instance. These are absolutely perfect, and perhaps were never exceeded by any foreign authors whatever: but, how 'few and far between' are such examples! A few sheets of paper, less than twelve, perhaps, might contain all the really unexceptionable specimens in this school available for common use, which have descended to present times in connection with the musical worship of the Church of England.

(To be continued.)

\* In allusion to certain other translations which had been made the preceding year, and sent by the King to the Archbishop of Canterbury for the use of his Province, with an order for their being said or sung in all churches.

† Dr. Burney declared, that in musical art, the secular, in all ages, had been in advance of the sacred. If this could be said in his time, which was before the great dawn of modern Germany, when English art, in its secular departments, was comparatively worthless, and when the same Church writers, whom we deem great now, were all fully known; what must we think now, with the works of Mozart, Beethoven, and Spohr, in our concert rooms and theatres; and these of a host of inferior organists and choir-men, too numerous, and really too contemptible to particularise, in our Cathedrals? To what, may we ascribe the improvement, the perfection, in the one; the stagnation, the deterioration in the other? Is it to the fact of its having been nurtured in the great light of public notice, with its genial warmth to cherish and improve what was good, its searching, blighting influence to check and wither that which was not good, that the former has ever been subject to a comparatively just system of reward and punishment, while the music of cathedrals has been as little criticised, as little known by the great bulk of the musical profession, and the musical public, as that of the Kolpores or the Druses; people, it is true, do not go to Church especially to criticise music: what they find there, the generality are content to 'take as they find it'; the few who feel, forbear to analyse;

but from the absence of all healthy criticism, and from the fact of such music being subject to the irresponsible control of those who are not only quite ignorant of the subject, but who openly, and with consistency it may be added, profess to regard it as a matter of secondary importance, the Church musician is made to feel, if the writer may judge from what he witnessed during several years' service at the Cathedral of Exeter, that in the connection of his art with Church worship, *principle*, and the results of a lengthy, a laborious and expensive course of education, go, absolutely, for nothing,—that knowledge is *not* power,—and, that from the extreme inferiority of the musical arrangements in which he will have to take part, entailing as they must, on the well-educated musician, an almost daily violation of conscience, he is reduced to the level of a mere machine, and made to know that the real position of his art is scarcely in advance of that of astronomy in the time of Galileo.

Painful as the tone of such remarks must be, the writer feels that they are loudly called for by circumstances; and he believes it to be a matter of duty, in those who have experience, to endeavour to impress, on the public mind, the sordid state of our Cathedral music, in too many instances; and the necessity which exists for public interference on its behalf; and on that also of the more conscientious and able members of the musical profession therein engaged, who ought to be protected and encouraged in their work, and enabled, conscientiously, to 'do their duty in that state of life in the which it has pleased God to call them.'



## Love wakes and weeps.

October 1, 1907.

## FOUR-PART SONG.

Words by Sir WALTER SCOTT.  
(From "The Pirate," Chap. xxiii.)

Composed by H. M. HIGGS.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*Andante tranquillo.*

SOPRANO.  
Love wakes and weeps While Beau-ty sleeps! O for Mu-sic's soft-est numbers,

ALTO.  
Love wakes and weeps While Beau-ty sleeps! O for Mu-sic's soft-est numbers,

TENOR.  
Love wakes and weeps While Beau-ty sleeps! O for Mu-sic's soft-est num-bers,

BASS.  
Love wakes and weeps While Beau-ty sleeps! O for Mu-sic's soft-est numbers,

*Andante tranquillo. ♩ = 120.*

(For practice only.)

To prompt a theme For Beau-ty's dream, Soft as the pil -

To prompt a theme For Beau-ty's dream, Soft as the pil - low of . . her slum -

To prompt a theme For Beau-ty's dream, Soft as the pil-low of her slum -

To prompt a theme For Beau-ty's dream, Soft as the pil - low of . . her slum -

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*rall.* *a tempo accel.*

low, soft, . . . soft as the pil - low of . . . her slum - bers, soft as the

bers, of . . . her slum - bers, soft, *rall.* slum-bers, soft, *a tempo accel.*

bers, . . . of her slum - bers, . . . soft, *rall.* slum-bers, soft, *a tempo accel.*

bers, of . . . her slum - bers, soft, slum-bers, soft, *a tempo accel.*

*rall.* *p a tempo accel.*

*rall.*

pil - low of . . . her slum - bers, . . . of her slum - bers!

*mf* soft as the pil - low of . . . her slum - bers!

*mf* soft as the pil - low of . . . her slum - bers!

*mf* her slum - bers!

*mf* *rall.*

*Più animando.*

Through groves of palm Sigh gales . . . of balm, . . .

Through groves of palm Sigh gales . . . of balm,

*f* Fire - flies on the air are

*Più animando.* *f* Fire - flies on the air are

While thro' the gloom, . . . while thro' the gloom, Comes  
 While thro' the gloom, . . . while thro' the gloom, Comes  
 wheel - ing; . . . While thro' the gloom, . . the gloom, Comes

*a tempo tranquillo.*

soft . . per - fume, . . . The dis - tant beds of flow'rs re - veal - ing.  
 soft per - fume, . . . The dis - tant beds of flow'rs re - veal - ing.  
 soft per - fume, . . . The dis - tant beds of flow'rs re - veal - ing.  
 soft per - fume, . . . The dis - tant beds of flow'r re - veal - ing.

*Tempo lmo. ma più mosso.*

O wake and live! No dreams can give A shad - ow'd bliss, the real ex - cel - ling;  
 O wake and live! No dreams can give A shad - ow'd bliss, the real ex - cel - ling;  
 O wake and live! No dreams can give A shad - ow'd bliss, the real ex - cel - ling;  
 O wake and live! No dreams can give A shad - ow'd bliss, the real ex - cel - ling;

The musical score is written for voice and piano. It consists of three systems of staves. The first system has four staves (three vocal parts and one piano accompaniment). The second system has four staves. The third system has four staves. The score includes various musical notations such as treble and bass clefs, key signatures (one sharp), time signatures (3/4), and dynamic markings (f, mf, p). It also features tempo and performance instructions like 'accel.', 'rall.', and 'a tempo.' The lyrics are written below the vocal staves.

*accel.*  
No long-er sleep, From lat-tice peep, And list . . . the tale . . . that

*accel.*  
No long-er sleep, From lat-tice peep, And list the tale that Love is tell -

*accel.*  
No long-er sleep, From lat-tice peep, And list the tale that Love is tell - ing,

*accel.*  
No long-er sleep, From lat-tice peep, And list the tale that Love is tell -

*accel.*  
Love is tell - - ing, and list the tale that Love is tell - ing, and list the

*rall.* *a tempo.*  
- ing, that love is tell - ing, list, tell-ing, Love, .

*rall.* *a tempo.*  
Love . . is tell-ing, . . list, tell-ing, Love, .

*rall.* *a tempo.*  
- ing, that Love is tell - ing, list, tell-ing, Love .

*accel.* *rall.* *f*  
tale that Love is tell - ing, . . is tell - ing.

*accel.* *rall.* *mf* *f*  
and list the tale that Love is tell - ing.

*accel.* *rall.* *mf* *f*  
and list the tale that Love is tell - ing.

*accel.* *rall.* *f*  
is tell - ing.

Original

This work approaching one of its in some of Faulkes le March, a in C. In the triplets appropriat memory of which, altho hopeful no largely into a short In variations, movement simplicity, be commu unaffected in style, w capable ex

Mr. Al as a com contributi His *Alleg* piece that popularity Mr. Hollin March by wedding-h and toward —with all capable — Hollinsesq

Dr. F. that he m when he p further an way to bec left hand, hand) agai latter bein Gott, nac 'Eisenach itself. No while No. neglected Capriccios as the mos first is 'so the notes have been conscient

L'Esthétiq

The aut that the composer find out w essential i are listenec to enjoy t feelings w object the study the style of or and thus le describes h us at the o



## Reviews.

*Original Compositions for the Organ.* By various composers.

[Novello & Co., Ltd.]

This well-known series of organ pieces is rapidly approaching its 400th number. Variety has all along been one of its characteristics, and this feature is not lacking in some of the most recently issued numbers. Mr. William Faulkes leads the way with a quartet of pieces—a Wedding March, a Funeral March, a Theme (varied) in E and a Ballade in C. In the first of these, the Wedding March (in B flat), the triplets invest the music with just the right jubilation. In appropriate contrast is the Funeral March—incribed to the memory of the composer's master, Henry Ditton-Newman—which, although set in the minor key, is not without its hopeful note, as testified in the major strain which enters so largely into the work. The Theme (varied) in E consists of a short Introduction, to which succeeds the air and its four variations, the whole concluding with a brilliant *allegro* movement, with eight bars of the Theme, in its unadorned simplicity, by way of a *coda*. This effective piece is to be commended for its conciseness no less than for its unaffectedness. The Ballade, if somewhat rhapsodical in style, would make a good impression in the hands of a capable exponent.

Mr. Alfred Hollins has so eminently made his mark as a composer of attractive organ music, that any fresh contributions from his pen are always sure of a welcome. His *Allegretto grazioso* (in A) is a most fascinating little piece that haunts the ear by its piquant tunefulness. The popularity of this little gem is a foregone conclusion. Mr. Hollins has hit upon a very happy idea in his Bridal March by introducing Barnby's popular tune to the wedding-hymn, 'O perfect Love,' first in the Trio section, and towards the end, as a *canto fermo* given out in octaves—with all the force of which 'tubas 8 and 4 feet' are capable—in a manner very ingenious and distinctly Hollinsesque.

Dr. F. E. Gladstone is such a thorough educationist that he may always be relied upon to provide the right thing when he puts pen to paper. His 'Three Studies' furnish further ample proof of his ability to help students on their way to become efficient organists. No. 1 is 'A study for the left hand,' consisting of a quaver counterpoint (in the left hand) against a minim *canto fermo* (in the right hand), the latter being J. H. Schein's tune to his hymn 'Machs mit mir, Gott, nach deiner Güte,' and named in our hymnals as 'Eisenach,' though this information is not given in the piece itself. No. 2 is a short and practical 'Study in part playing,' while No. 3 deals with the all-important and too often neglected matter of 'phrasing' on the organ. Of two Capriccios by Girolamo Frescobaldi—who has been described as the most distinguished organist of the 17th century—the first is 'sopra la, sol, fa, mi, re, ut,' and the second is 'upon the notes of the cuckoo.' Both these old-time compositions have been edited by Mr. John E. West with his usual conscientiousness.

day, while again and again, when pointing to certain means adopted by Bach to illustrate and intensify the meaning of the texts of his cantatas, he shows how similar means are to be found in predecessors. Bach, he says, 'made himself the disciple of all the great musicians who flourished before him.'

Already in Masses of the 16th century the words *ascendit* and *descendit* were literally expressed by ascending and descending tones; also for many words indicating movement, direction, states of feeling, &c., there were certain conventional musical symbols, and these, common in the 17th and early 18th centuries, were used by Bach, but with greater power.

M. Pirro gives or refers to many examples from the cantatas in order to prove that such pictorial means were not occasional, but deliberate and constant. And then Bach's musical symbols served in a figurative as well as in a literal sense. Ascending notes, for example, might depict the going up of Christ to heaven, or such state of mind as courage, vigour; descending ones for the veil of the temple 'rent in twain from the top to the bottom,' or to express weakness, fatigue, dejection. M. Pirro gives a number of symbols of this kind, and in each case examples. He shows in like manner how Bach used certain rhythms for special purposes; how by harmonization of his chorale melodies he brought out the meaning of special words; how at times he even altered the notes of the melodies themselves for a similar purpose; and how in his orchestration he selected certain instruments which in tone-colour seemed to suit the particular text. In fact he declares that Bach's one and sole aim in the music of his Masses and cantatas was to express and intensify the meaning of the sacred words.

We can well imagine that some readers of this book will come to the conclusion that Bach worked by rule, rather than by inspiration. But that would be a great mistake. M. Pirro has certainly called attention to some few passages in which Bach has, apparently, consciously displayed excess of realism in word-painting, but for the most part he worked unconsciously.

One of the most interesting chapters in the volume is that in which the author explains how, by studying Bach's vocal music, one can get to understand the various mood-meanings of his instrumental music. He not only gives some interesting examples from the 'Well-tempered clavier' and the 'Capriccio sopra la lontananza del suo fratello dilettissimo,' but he shows that when Bach introduced certain movements from his instrumental works into his cantatas they were selected because of their mood fitness.

M. Pirro may here and there be somewhat fanciful in his explanations of the meaning of Bach's music, but whoever reads his book through cannot for a moment doubt that his 'dictionary' is trustworthy. He has studied the letter of Bach's music; the spirit of it must be felt, for it cannot be described. As in reading analyses of Bach's '48' one gets absorbed merely in the intellectual side, and forgets the higher emotional message of the music, so in studying the volume under notice it must be ever kept in mind that it is a study only of the objective side of the master's genius. A brief notice of the book is all that can here be attempted, but sufficient has been said, it is hoped, to induce musicians to study this anything but dry Bach 'dictionary.'

## BOOKS RECEIVED.

*The Cathedrals and Churches of Northern Italy.* By T. Francis Bumpus. With eighty-one illustrations, nine of which are in colour. Pp. xi. + 371; 16s. net. (T. Werner Laurie.)

*Early concert life in America (1731-1800).* By O. G. Sonneck. Pp. 338; 12s. (Breitkopf & Haertel.)

*Practical points for choral singers.* By Robert Simmons. Pp. vi. + 42; 1s. (The Vincent Music Company, Ltd.)

*Tannhäuser. The Meistersingers (Wagner).* The Great Operas. By J. Cuthbert Hadden. 1s. each. (T. C. & E. C. Jack.)

*What does Richard Wagner relate concerning the origin of his Nibelungen poem?* By S. Röckl: translated by C. Parrish. Pp. 32; 1s. net. (Breitkopf & Haertel.)

*How to appreciate music.* By Gustav Kobbé. Pp. 256; 5s. net. (Sisley's, Ltd.)

*L'Esthétique de Jean-Sebastien Bach, par André Pirro.*

[Paris: Librairie Fischbacher.]

The author of this remarkable book observes very truly that the emotional appeal which the music of a great composer makes upon us, is not sufficient; that we ought to find out what he intended to express in it. And this is of essential importance with the works of old masters; they are listened to with a certain curiosity but 'few know how to enjoy them.' The forms of Art have varied, but the feelings which inspired it have always been the same. The object then of the writer of the present volume has been to study the figures, rhythms, harmonies employed by Bach, his style of orchestration and even the forms of his movements, and thus learn to understand his language. M. Pirro indeed describes his book as a kind of dictionary. And he reminds us at the outset that Bach spoke the musical language of his

## Obituary.

MRS. J. L. ROECKEL.

Much sympathy has been and will be felt for Mr. Joseph L. Roeckel in the sad loss of his gifted wife, who, we much regret to record, died at 1, Worcester Lawn, Clifton, on August 26, aged seventy-three. Mrs. Roeckel (*née* Miss Jane Jackson) was the daughter of the late Mr. S. Jackson, of the Old Water Colour Society and a cultured amateur musician. She received her first lessons in music from her father, and after studying under Pauer, Charles Hallé, Madame Schumann, Blumenthal, and Molique, she became an excellent pianist and teacher. In 1864 she married Mr. J. L. Roeckel and shared with him his artistic aspirations and interests. Under the pen-name of 'Jules de Sival' Mrs. Roeckel composed many pianoforte pieces which attained great popularity, some of them having been played by Madame Arabella Goddard. She was the inventor of 'Pamphonia,' an appliance for learning the stave and clefs. A staunch supporter of the musical activities of Bristol—she was a native of Clifton—Mrs. Roeckel took an active part in establishing the Bristol Scholarship at the Royal College of Music, and in many ways spent her life in promoting the cause of the art in the city of her birth. An interesting sidelight on her character, from the pen of Mr. E. J. Sheppard, appeared in the *Bristol Times and Mirror* of August 31, from which we venture to quote:

'Her goodness of heart and the generosity of her nature were shown in multifarious ways, and although some of her acts of devotion and benevolence were known, hundreds were secretly done. It is quite impossible even to remember the very numerous concerts she organized to assist those of her kindred and others in distress. The writer can call to memory many instances where her thoughtful kindness and generosity brought relief to sorrowful hearts. She founded the Teachers' Provident Association in 1885. Perhaps one of the most notable instances of her goodness is Miss Marie Hall. Everyone is acquainted with the early life of the brilliant little artist. It was one of poverty and of drudgery, and of gaining a pittance by playing in the streets. Mainly through the instrumentality of Mrs. Roeckel the child was rescued and brought to the notice of Mr. P. Napier Miles, who placed her under accomplished masters. How she has profited by the tuition she received everyone knows. Surely of Mrs. Roeckel it may fittingly be said she rests from her labours and her works follow her. Her mortal remains were on Thursday placed in the new Garden of Sleep at St. Irehampton in the presence of numerous sorrowing relatives and friends.'

MR. E. G. WOODWARD.

At Gloucester, on August 27, at the age of seventy-two, a well-known musician in the West of England passed away in the person of Edwin George Woodward. He was born at Bath on December 10, 1835, and became a chorister of Gloucester Cathedral. During his many years' residence in that city he held the organist-ship of St. Mary's, St. John's, and All Saints' churches. But Mr. Woodward was best known as an orchestral conductor and violinist. He was formerly conductor of the Herefordshire Orchestral Society and the Gloucester Orchestral Society, and led various orchestras in the West of England. Mr. Woodward was a prominent Freemason.

MR. ALFRED BACHE.

We regret to record the death, at Penzance, on September 6, of Alfred Bache, M.I.M.E., M.L.C.E., a brother of the late Edward, Walter and Constance Bache. Born at Birmingham, August 5, 1835, Mr. Bache became a pupil of the late James Stimpson, organist of the Town Hall, for whom he occasionally deputised. Although his profession as an engineer was his life-work, he retained his passion for music to the last. Upon his retirement, in 1898, from the secretaryship of the Institution of

Mechanical Engineers, which he had faithfully served for forty-four years, Mr. Bache settled at Penzance. He threw himself into the musical and literary doings of the Cornish town, being a vice-president of the Choral Society—for which he wrote historical notes on the works performed—and took a great interest in the Penzance Military Band, as well as being a great supporter of the Penzance Library. Mr. Alfred Bache's accomplishments were many, for in addition to Greek and Latin, he knew French, German, Italian, Norse, Swedish and Danish, and he was a good draughtsman. Thus he fully maintained the intellectuality of the Bache family.

MR. GEORGE HADDOCK.

By the passing away of Mr. George Haddock, who died at Leeds on September 12, in his eighty-fourth year, Yorkshire has lost almost its last link between the old and the new order of things from a musical point of view. Born at Killingbeck, near Leeds, his reputation as a violinist was hardly less than that of a successful organizer of concerts, or as the founder of a college for teaching music. His father was an amateur oboe player, his elder brother, Thomas Haddock, became a talented violoncellist. George Haddock, however, took up the violin, studying the instrument under Joseph Bywater, of Leeds. Local tradition asserts that Bywater, although only an innkeeper, was a rival to the best violinists of the day. Mr. Haddock, as a boy-player, made his début at the Leeds Music Hall—an historic place in the musical life of Leeds—having successfully broken the fetters which bound him to a lawyer's desk. In 1846 he met (at Leeds) Henri Viextemps, and arranged to take lessons from him in London. Some years later he also studied under Bernard Molique. In 1847 Mr. Haddock took up his residence in Bradford and, in association with Mr. S. Clayton, speculated in concerts. They engaged the great Jullien and his orchestra in 1848, and here Sims Reeves first sang to a Yorkshire audience. Mr. Haddock removed to Leeds in 1849, and became leader of the Leeds Choral Society, having connection also with the Leeds Madrigal Society. In the early fifties he was much engaged in the West Riding towns as an organizer of concerts and in teaching. It is said that 'he was able to boast of having turned out some 4,000 players, many of whom now occupy prominent positions in orchestras both at home and on the continent.' He played at the first Leeds musical festival, held in 1858.

Mr. Haddock is credited with the discovery of the late J. T. Carrodus, the violinist. In his 'Musical Recollections' he (Haddock) tells us, that when buying some violin strings at a barber's shop in Keighley he heard young Carrodus—then a boy of fourteen and son of the proprietor—playing the violin in a remarkable manner. After having made friends with the boy, he gave him many hints on the management of the instrument.

The deceased musician's sons, Mr. Edgar A. Haddock and Mr. George Percy Haddock, are well known as the founders and directors of the Leeds College of Music. A short time before his death Mr. George Haddock wrote the above book containing his interesting memoirs; he was also author of the 'Practical School for the Violin' and other technical works. He has left behind him a notable collection of old violins, which, besides other valuable instruments, includes the 'Emperor' Stradivarius. Whether they will come into the market or not, it is as yet too early to say.

LIEUT. JOHN WRIGHT.

The Chatham Division of the Royal Marines has lost its bandmaster, Lieut. John Wright, who died, we regret to record, at Herne Hill, Chatham, on September 13. Born on August 1, 1851, he began his musical career as a chorister of Christ Church, Oxford, under Dr. Corfe, and in later life he was the possessor of a good tenor voice. At the age of fourteen he enlisted in the 39th Dorset Regiment, and as a young sergeant entered Kneller Hall in order to qualify for a bandmastership. He was appointed bandmaster of the First South Lancashire Regiment in 1877, and on April 1, 1892, he succeeded Herr Kappey as bandmaster of the Royal Marines at Chatham. The death of Lieut. Wright—who received the rank of

Second Lieutenant to the Duke of Cornwall, of which rank he was promoted by the kindness of the Duke of Cornwall. He received many honors and was an arranger of

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Second Lieutenant in November, 1901—is a great loss to the Division, especially to the band, the members of which respected and admired him for his urbanity and kindness of manner no less than for his high musical attainments. Lieut. Wright accompanied and conducted the band on board the *Ophir* during the memorable voyage of the Prince and Princess of Wales to Australia, when he received many marks of royal favour. He was an excellent arranger of music for a military band.

MR. HENRY NICHOLSON, the celebrated flautist, died at Leicester, his native town, on September 14, aged eighty-two. As a member, for thirty years, of the Birmingham Festival Orchestra, he took part in the production of Mendelssohn's 'Elijah' in 1846. More than half-a-century ago he started, in Leicester, popular concerts for the people and has done much for music in that town. In May, 1886, three testimonial concerts were given in his honour, at which the sum of £800 was realized. Mr. Nicholson was the author of 'Instructions for the flute,' and he arranged some music for the instrument.

HERR IGNATZ BRÜLL, the well-known composer and distinguished pianist, died at Vienna, on September 17, in his sixty-first year. He is best known by his opera, 'Das goldene Kreuz,' successfully produced at Berlin, December 22, 1875. The work was performed, in an English version, at the Adelphi Theatre by the Carl Rosa Opera Company, on March 2, 1878, during the visit of the composer to this country, when he played at the Monday Popular and other concerts.

MADAME SZARVADY (née Wilhelmine Claus), the famous pianist, has recently died. Born at Prague in 1834, she received her entire musical education from Joseph Prosch, a blind teacher. As a player of Scarlatti, Bach, and Beethoven Madame Szarvady had a great reputation. Her appearances in England covered a period of thirty-four years, 1852 to 1886. In 1857 she married Friedrich Szarvady, the author, who died in 1882.

#### PROMENADE CONCERTS.

It is constantly affirmed that novelties do not attract the musical public, but this may be doubted with reference to the audiences at Queen's Hall promenade concerts, for new music is invariably listened to with close attention and received with discriminating applause. On August 28 was produced for the first time a Serenade for small orchestra by Mr. Roger Quilter, which proved him to be a composer capable of more serious work than the songs whereby he is chiefly known. The Serenade is in three movements severally headed *Allegro moderato* (C minor); *Andante moderato* (F major); and *Molto allegro* (C major), the last named a *Vivace* in modified Rondo form. The music is unpretentious and tasteful, and a pleasing poetical atmosphere pervades the slow movement. The work should find favour with amateur orchestral societies.

On the following evening the two remaining movements of Max Reger's 'Serenade in G' (Op. 95)—Nos. 1 and 2 of which had been produced on August 21—were played for the first time in England. The concluding portions severally consist of an *Andante semplice* and an *Allegro con spirito*. The former is not difficult to follow, but the thematic material is not sufficiently distinctive to justify treatment of such lengthy and complex character. The *Finale* starts vigorously and contains some very effective passages, but also suffers from over-development. When the Serenade is heard in its entirety at a single performance, a better sense of coherence would perhaps result.

'Holiday tunes,' by Dr. Walford Davies, produced on August 29, form practically a suite in seven movements, inspired by a desire, according to the composer, to 'express the joyous feelings often associated with holidays, but not necessarily restricted to them—in short, the holiday spirit.' The opening *Allegro energico* (in D) starts with a violin solo announcing the principal theme which, since it is headed *étatico*, may be intended to express pleasurable anticipations.

This at least accords with the spirit of the movement, which is developed at some length. The second number is delightfully humorous and dainty, and has for its chief subject a quaint little tune of ingratiating character. A deeper note is struck with the third section, an *Andante con moto* of poetic expression, and having a *finale* of great beauty. The remaining movements, which are of less importance, consist of a *Presto* (in G) of gay character; a short and peaceful *Andante tranquillo*; 'a rocking tune' which might be described as a lullaby, since it is based upon the composer's setting of George Wither's poem 'Sweet baby, sleep,' and a bustling *Finale* in march rhythm.

On September 3 was performed a new Violin concerto by Mr. F. C. Barker, hitherto a little-known composer, born in 1871, who has studied at the Royal College of Music. One expects a good deal from a man who brings forth a work of this character. If Mr. Barker's thematic material is deficient in significance and force of statement, his melodies are pleasing and expressive up to a certain point, and they are treated with a resource, perception of form, and moderation of style that attest to refinement and musical culture. The solo part was undertaken by Mr. Isidor Schwiller, who interpreted the music with sympathy and brilliancy.

The next evening there was given for the first time in England an 'Introduction and allegro' for harp and orchestra by Mr. Ravel, one of the most advanced French writers of what has been called the 'atmospheric school.' It would be rather easier to describe a cloud than the character of this work, which meanders on with apparently aimless design. The most memorable portions are the recurring cadenza-like passages for the harp, which were brilliantly played by Mr. Alfred Kastner.

Three short orchestral pieces—respectively named 'Sunrise,' 'Shepherd's song' and 'Dance of youths and maidens'—composed by Mr. Arthur Hinton, were played for the first time on September 5, and proved very pleasing illustrations of passages in Keats's 'Endymion.' It is significant of the difficulty experienced by native composers in getting their works performed that these compositions date from 1896. 'Better late than never,' however, was obviously the opinion of the listeners at their tardy production. Mention should also be made of a graceful 'Idyl' by Mr. R. H. Walthew, introduced at this concert by Mr. Albert Fransella.

A pathetic atmosphere may be said to have surrounded 'The mysterious rose garden,' heard for the first time on September 10, for the composer was the late Garnet Wolseley Cox, who died while his genius was just beginning to be recognised. The Suite, stated to have been inspired by one of Aubrey Beardsley's pictures, comprises four movements, the first of which is a poetically conceived nocturne entitled 'Nightfall.' The second movement is headed 'Entrance of elves, fauns, and satyrs,' who are suggested by a vivacious march. This is succeeded by the 'Dance of rose fairies,' who apparently trip a dainty minuet which gives place to a 'Dance of Bacchantes' that forms a spirited *finale* to a charming work.

Previous to September 12 few Londoners had heard of Mr. Havergal Brian. He is a well nigh self-taught composer, born in North Staffordshire in 1877, and in the north, notably at Hanley, his compositions have won much esteem. They include three Psalm settings for orchestra and soli, 'burlesque variations' for orchestra, a symphonic poem, inspired by Lord Leighton's picture 'Hero,' an 'English suite,' and an overture 'For valour.' The suite, originally produced at one of the Leeds Town Hall Municipal concerts in January last, was performed for the first time in London on September 12. The poetic basis of the suite is an old English country fair. Rustics assemble to a spirited march, whereunto a humorous element is imparted by the prominence given to that most rural of all instruments, 'the loud bassoon.' The next number is a waltz, not of modern sentimentality but a rhythmic measure that stirs the pulse; its influence, however, upon the dancers appears to be much the same, since without break the music passes into an amorous episode entitled 'Love under the beech tree.' Presumably the village has only one such trysting-place, a state of affairs which must have caused occasional inconvenience. That the beech tree is not far from the dancers is evident from the strains of the waltz that occasionally mingle with tête-à-tête sentences. The fourth

movement, entitled 'Interlude,' takes one away from the fair, for the composer says it is 'an attempt to convey in sound the emotion which arose while gazing from the Hanchurch hills, in Staffordshire, in the direction of the Wrekin, in Shropshire, the whole country suffused in brilliant sunlight.' Still farther from the spirit of the fair is the next section, in which a hymn-like melody plays a prominent part; but with the concluding movement a return is made to rustic revelry, and a series of episodes introduce us to such sundry 'side-shows' as 'Punch and Judy,' 'a sleeping beauty,' and 'The breathless lady,' the latter represented by a version of the 'dancers' theme played 'with mock solemnity' by trombones and tuba, shortly after which the work ends in a spirit of carnivalism. One is conscious that the composer is somewhat weak in the art of thematic development, but there is a freshness and significance in his music which indicates creative power. On the same night was given what was claimed to be the first performance in England of Mozart's Concerto in F for three pianofortes and orchestra, composed in 1776. It cannot be said that much is gained by the third solo instrument, in fact it will be remembered that Mozart afterwards arranged the work for two pianofortes. The soloists were Messrs. York Bowen, Frederick Kiddle and Henry J. Wood. The orchestra, consisting only of oboes, horns and strings, was conducted by Mr. Verbruggen.

A curious piece of musical antiquity was revived on September 18, when a suite for two trumpets and three trombones, dating from 1685 and composed by Johann Pezel, was included in the programme. Of greater musical value was Bach's cantata for bass voice 'Amore traditore,' the solo part of which was sung by Mr. Witherspoon.

Mr. Granville Bantock's orchestral poem illustrating the familiar story of 'Lalla Rookh' was successfully performed on September 19 and should be heard again. It was written some nine years ago, but is in its composer's most characteristic style. The poem opens *quasi languido*, and soon an expressive melody of broad character which is the *motif* of the beautiful princess is given out on the G string by the violins. After brief treatment the music glides into march rhythm and is headed 'Bridal procession.' This in turn gives place to the third section illustrating how Feramor, disguised as a minstrel, relates stories to beguile the journey. Prominent features of this division are very effective solo passages of cadenza-like character for flute, oboe, clarinet and bassoon. We then hear an 'Oriental dance,' some new themes, and repetition of those previously heard, leading to an imposing climax which prepares the way for the *finale* depicting how Feramor reveals himself as the affianced of Lalla Rookh. The music here becomes very insistent and grandiose, but the close is more tranquil, being based on the 'Lalla Rookh' theme. The scoring scintillates with picturesque effects and the instrumentation is perhaps the most remembered attribute of the work. Mention should be made of the revival on this evening of Rachmaninoff's Pianoforte concerto in C minor, No. 2 (Op. 18), a significant and brilliant work first played in England by Mr. Sapellnikoff at a Philharmonic concert on May 29, 1902. At the Promenade concert the soloist was Miss Elsie Horne, who rendered the difficult music with great verve and brilliancy.

#### ENGLISH OPERA.

##### 'SARENNA' AND 'GREYSTEEL.'

The Moody-Manners Company concluded its autumn season of grand opera at the Lyric Theatre on September 7. On the preceding evening was produced a one-act opera entitled 'Sarenna' by Mr. Hermann Löhr. The libretto by Mr. Avon Marsh follows the familiar model of Mascagni's 'Cavalleria Rusticana,' but the scene and characters are English, and the plot is very simple. The music is obvious and direct in expression, subtleties and complexities being studiously avoided. The most notable numbers are a chorus of Harvesters, Sarenna's song 'O love unkind,' which possesses considerable melodic charm, and Hendon's ditty 'Soldier, my soldier.' Miss Kate Anderson and Miss Penrose Hardinge respectively impersonated Sarenna and the Squire's sister, and Messrs. Joseph O'Mara, Lewys James and Charles Magrath severally embodied Hendon, Michael Heard and the landlord of the village inn. Mr. Richard Eckhold

conducted, and the choristers showed lively interest in the success of the work.

On the same evening was performed Mr. Nicholas Gatty's 'Greysteel' to which detailed reference was made in THE MUSICAL TIMES of April, 1906, on the production of the opera at Sheffield. On this (London) occasion the heroine was excellently impersonated by Miss Enriqueta Crichton. Mr. Charles Carter sang expressively as Gisli, and the parts of the Baresark and Kol were admirably sustained by Mr. R. Brooks and Mr. Frederick Erle. Mr. Harrison Frewin conducted, and secured an effective rendering of the orchestral portion.

##### SIR CHARLES STANFORD'S MUSIC TO 'ATTILA.'

It is highly probable that the incidental music composed by Sir Charles V. Stanford for Mr. Laurence Binyon's play 'Attila,' produced by Mr. Oscar Asche at His Majesty's Theatre on September 4, will result in the concert-room being enriched by an attractive orchestral Suite, for the themes possess strong individuality and their treatment is interesting and effective. The composer has invented four *motives* severally representative of Attila, his wife Kerka, the heroine Ildico, and the Soothsayer. The most important number is the overture, which opens with the delivery by the brass of Attila's bold theme, and has for its second subject the Ildico *motif*, the rough and virile vigour of the former being most effectively contrasted by the grace and lyrical charm of the latter. Other themes are deftly introduced, and the terse and rational development leaves a satisfactory impression on the listener.

The principal *motive* severally provide the basis of the entr'actes according as their respective characters are prominent in the subsequent scenes, the music admirably fulfilling its mission of suggesting to the spectator the particular sentiment of that which follows. There is no music during the action excepting in the final scene, when at the marriage reception a choral song of greeting is sung by the guests, and a dance executed by Ildico's attendants.

#### MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

In forecasting the season's operations the place of honour must be given to the Birmingham Festival Choral Society, which will give four concerts under Dr. Sinclair's conductorship. The works to be performed are Granville Bantock's 'Omar Khayyam,' Berlioz's 'Faust,' Mozart's Mass in C minor and a Mozart selection, Elgar's 'Dream of Gerontius,' and Wesley's 'In Exitu Israel.' The Birmingham City Choral Society (conductor, Mr. Beecham) will give Haydn's 'Seasons,' Berlioz's 'Te Deum,' Liszt's 13th Psalm, and Verdi's 'Requiem.' Under Mr. A. J. Cotton's conductorship the Midland Musical Society has again arranged to give four concerts, Mendelssohn's 'St. Paul,' Beethoven's Mass in C, Elgar's 'King Olaf,' and Gounod's 'Redemption' forming the programmes. The Birmingham Choral and Orchestral Association, conducted by Mr. Joseph H. Adams, will also give four concerts, the selection including 'Elijah,' Gade's 'Spring's Message,' Barnett's 'Paradise and the Peri,' and a concert recital of Benedict's 'Lily of Killarney.' The Birmingham Choral Union will perform 'The Creation,' a concert recital of Wallace's 'Maritana,' 'The Messiah,' and Sullivan's 'Light of the World.' With Sir Edward Elgar, Mr. Granville Bantock, and Mr. Max Mossel at their head, an influential committee has been formed to give a series of eight orchestral concerts, with a band of one hundred performers. Three concerts will be given by the Hallé Orchestra (Dr. Richter), three by the Queen's Hall Orchestra (Mr. Henry J. Wood), and one each conducted by Mr. Landon Ronald and Herr Max Fiedler, of Hamburg. The newly-formed 'Birmingham Artists' Society' will give eight concerts, the conductors being Mr. George Hallford (four concerts), Sir Villiers Stanford, Mr. Thomas Beecham, Mr. Moritz Moszkowski, and Mr. Alexander Siloti. Other forthcoming events include four Harrison concerts—the London Symphony Orchestra, conducted by Herr Nikisch, appearing at one of the series—Max Mossel drawing-room concerts, Royal Society of Artists' Musical Matinees organized by Mr. Oscar Pollack, Mr. Willy Lehmann's Chamber Concerts, &c.



## MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

The musical societies here have already begun their rehearsals. The Bristol Choral Society, under the direction of Mr. George Riseley, have taken in hand Gounod's 'Romeo and Juliet,' and Max Bruch's 'Lay of the bell.' Later on they will rehearse Parry's 'Pied Piper of Hamelin' and 'Elijah.'

Under its new conductor (Mr. C. W. Stear) the Bristol North Choral Society is rehearsing Gade's 'Crusaders' and Stanford's 'Revenge.' The season's work will include Mendelssohn's 'Loreley,' 'When Israel out of Egypt came,' and 'Hear my prayer.'

The St. John's Choral Society has changed its name to the Clifton Choral Society, Mr. A. E. Hill again conducting. The members are practising Spöhr's 'Last Judgment,' Maunder's 'Olivet to Calvary,' and Benedict's 'Lily of Killarney.'

The Young Men's Christian Association Choral Society, under Mr. Arnold Barter, has selected Mendelssohn's 'Loreley' and Cowen's 'John Gilpin.'

## MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

Most of the leading musical societies have now resumed their rehearsals, and I am able to give a fairly complete forecast of the coming concert season. The operations of the Choral and Orchestral Union's season will be restricted to a period of thirteen weeks, during which four choral and ten orchestral concerts are to be given, and in addition Popular Orchestral Concerts will take place every Saturday evening. The Scottish Orchestra will again be under Dr. Cowen's direction, with Mr. Henri Verbruggen as deputy-conductor. The choral works to be performed include 'The Messiah,' Saint-Saëns's 'Samson and Delilah,' Elgar's 'King Olaf,' the second act of 'Tannhäuser' and the last scene from 'The Meistersinger.' The choral concerts will as usual be conducted by Mr. Joseph Bradley.

Langside Choral Society has taken up Berlioz's 'Faust,' and probably 'St. Paul' or 'Elijah' will be performed during the second half of the season. This Society, which made such a promising first appearance last year, is under the direction of Dr. A. Davidson Arnott, who, by-the-way, succeeds Mr. Learmonth Drysdale in the conductorship of the Glasgow Select Choir. Pollokshields Philharmonic Society, under Mr. John Cullen, has in hand Weber's 'Der Freischütz' and Grieg's 'Olaf Trygvason.'

The Bach Choir (Glasgow), which is conducted by Mr. J. Michael Diack, begins its second session with the 'St. Matthew' Passion and Parts 1 and 2 of the 'Christmas Oratorio'; it is also intended to put into rehearsal one or two of Bach's smaller choral works. The Young Men's Christian Association Choir, under Mr. R. L. Reid, will again study 'The Messiah' and 'Elijah,' and the Sunday School Union Choir (Mr. Alec. Steven, conductor) Beethoven's 'Mount of Olives.' The Athenæum Choral Society, under Mr. Alfred Heap, will take up Bach's 'God's time is the best' and Gounod's 'Gallia.' The University Choral Society will prepare a miscellaneous programme which will include Bach's 'I wrestle and pray,' Elgar's 'Songs from the Bavarian Highlands,' Stanford's 'Songs of the sea' and two pieces by Grieg. Mr. A. M. Henderson, organist to the University, will again conduct the Society.

Of the amateur operatic societies, the College of Music will give Cellier's 'The Mountebanks'; the Orpheus Club, 'Haddon Hall'; the Amateur Operatic Society, 'Iolanthe'; the Athenæum, Bizet's 'Carmen'; while the Grand Opera Society will co-operate with the Moody-Manners Company in 'Tannhäuser' and 'Lohengrin.'

The following arrangements have been made in some of the district choral societies: Clydebank, Gounod's 'Gallia' and 'Elijah'; Coatbridge, 'Messiah,' Rossini's 'Stabat Mater' and Coleridge-Taylor's 'Hiawatha's Wedding-feast'; Vale of Leven, Mendelssohn's 'Hymn of Praise' and 'The Creation' (these societies are under Mr. W. J. Clapperton's direction); Motherwell (Mr. T. Burness, conductor), Macfarren's 'Lady of the lake'; Greenock (Mr. W. T. Hoek, conductor), Elgar's 'Dream of Gerontius' and 'Elijah.'

## MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

In forecasting the arrangements of the approaching season the place of honour must be given to the performances, eight in number, of the venerable Gentlemen's Concerts. As heretofore, the band will be furnished from the Hallé Orchestra, with Dr. Richter as conductor. At the fifth concert, on January 15, Mr. Moszkowski will be present, and will conduct his Pianoforte concerto in E, the solo part to be played by Madame Dora Bright.

This is the jubilee year of the Hallé Concerts, and the directors have not been unmindful of the circumstance. Their programmes will honour the flourishing enterprise, honour the memory of Sir Charles Hallé, and honour music itself in the person and work of Beethoven, whose nine Symphonies will be performed in sequence during the twenty concerts under Dr. Richter's masterly guidance. The younger school of British composers will have its claims recognized in Mr. Granville Bantock, to whose 'Omar Khayyam' an evening is to be devoted. 'The Messiah' and 'Elijah' will both be given; and it may safely be predicted that no concerts will be more fully attended than those at which the music of Handel and Mendelssohn furnishes the programme.

The Brodsky Quartet—Dr. Brodsky, Mr. Rawdon Briggs, Mr. Simon Speelman, and Mr. Carl Fuchs—resume their remarkably successful concerts on November 12. Prominent at each of the eight performances of Mr. Brand Lane's twenty-seventh season of subscription concerts, will be the concert-giver's Philharmonic Choral Society, whose singing has always conferred considerable musical value upon the concerts, and last year brought the choir special renown. The Promenade Smoking Concerts will commence the season under very promising auspices. These concerts have grown from six to twelve in their third year of existence. The band of fifty performers—to be in future known as the Manchester Orchestra, Limited—consists, as before, of members of the Hallé Orchestra, under the conductorship of Mr. Simon Speelman. The important concerts at the Schiller Anstalt, directed by Mr. Carl Fuchs; the organ recitals of Dr. Pyne; the Chamber Concerts of Mr. Max Mayer; and the performances of the Beethoven Society—the largest of our amateur orchestral organizations—will, it is hoped, assist in the progress of music during our year of jubilee, while towards the end of the season the London Symphony Orchestra is announced to give performances under the conductorship of Mr. Arthur Nikisch, in connection with the Harrison concerts.

## MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Newcastle and Gateshead Choral Union, in addition to its annual performance of the 'Messiah,' will repeat Elgar's 'Dream of Gerontius' at its first concert, and introduce a new cantata, 'The blessed Damozel,' composed by a clever young ex-student of the Royal College of Music, now resident in Newcastle, Mr. Edgar L. Bainton. The April concert will be devoted to the first performance here of Bach's B Minor Mass. The Postal Telegraph Choral Society will give Handel's 'Samson' at its first concert, and later on some unaccompanied music by Bach, Cornelius, Rutland Boughton and others. The Newcastle and District Teachers' Musical Society intends to confine itself to unaccompanied music this season.

Mr. Percy Harrison announces four concerts, at one of which the London Symphony Orchestra, under Nikisch, is to be the great attraction. The old-established Chamber Music Society has arranged its customary concerts. The first will be a recital by Mischa Elman, but the remainder are a succession of string quartet evenings, at which will appear the Sevcik, Rebner (with Herr Weingartner as pianist), Vienna, Bohemian, and Brussels Quartets. The young Classical Concert Society is giving four concerts, at the first of which Mr. Leonard Borwick and Mr. Borsdorf will appear, one of the items being Brahms's Horn trio. The second concert will be devoted to modern French music by Debussy, Fauré, Chausson, &c., performed by a quintet

of instrumentalists and a vocalist, who have identified themselves particularly with these later manifestations of their country's musical development.

The South Shields Orchestral Society is showing its customary vigour by attacking two symphonies, Beethoven's 'Eroica' and Mendelssohn's 'Scotch.'

Jarrow Philharmonic Society is undertaking 'Samson'; and the Sunderland Harmonic Society, Lloyd's 'Hero and Leander.' The Annfield Plain Glee Society promises an excellent selection of old English compositions at its first concert. The Middlesbrough festival is referred to on p. 658.

## MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The prospect for the coming season is very encouraging, and there is a likelihood of much new music being performed. The programme of the Nottingham Sacred Harmonic Society includes 'Elijah,' 'Hiawatha,' and 'The Kingdom,' the two latter works being quite new to local music-lovers. At its orchestral concerts this Society intends to present as fresh material 'Finlandia' (Sibelius) and Glazounov's C minor Symphony. Mr. Allen Gill will as heretofore conduct, and an excellent list of soloists is provided.

Chamber music will be provided by Miss Cantelo's Subscription Concerts; three concerts will be given, two by the Brodsky Quartet, and at the third will be heard Signor Simonetti, Mr. Whitehouse and Miss Cantelo. At this concert Tchaikovsky's Pianoforte trio 'To the memory of a great artist' will be included in the programme.

A new series of music-makings to be known as the Nottingham Subscription Concerts has been arranged. At the first Richter and the Hallé Orchestra are to provide the programme.

The Long Eaton Choral Society has arranged for two concerts—for the first 'The Messiah,' for the second 'The Creation' (Parts 1 and 2) and the 'Hymn of Praise.' At Melbourne the Glee and Madrigal Society is preparing 'Elijah' and 'The Holy City.'

There is a prospect of Bach's 'St. Matthew' Passion music being performed at St. Mary's Church.

The Nottingham Evening School Choral Union is preparing 'Hiawatha's Wedding-feast,' and the orchestral section of the Society intends to perform a Haydn symphony and overtures by Cherubini and Nicolai.

## MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Rehearsals have re-commenced with all the musical societies—choral and instrumental—in view of a season which, offering nothing important in the way of new works, promises some interesting revivals. Mr. Henry J. Wood will conduct the Amateur Musical Society's winter concert, when Bach's 'Magnificat' and Handel's 'Acis and Galatea'—which have been strangely neglected in Sheffield for many years—will be performed. Parry's 'King Saul,' which has not been heard here since the Festival of 1899, will be revived by the Musical Union in November under the composer's baton. For the spring concert an *a capella* programme—to include Bach's 'Sing ye to the Lord'—will be given, conducted by Dr. Coward.

Several interesting concerts are promised by the zealous organizations in the suburbs. The Burngreave Choral Society announces 'Elijah,' 'Messiah,' and Spohr's 'Last Judgment,' under the direction of Mr. H. C. Jackson. The Hillsbro' Choral Society, a young body conducted by Mr. F. Shimeld, is busy preparing Handel's 'Samson,' Cliffe's 'Ode to the North-east wind,' and Elgar's 'The Banner of St. George.' The Heeley Wesley Choral Society promises Gade's 'Psyche' and Lloyd's 'Hero and Leander,' conducted by Mr. E. G. Laycock, and the Heeley Church Philharmonic Society has taken in hand 'Hiawatha's Wedding-feast,' under Mr. N. Whittaker.

From the neighbouring towns of Doncaster and Rotherham a novel experiment is promised. Each possesses

an excellent Choral Society, flourishing under the same conductor, Mr. T. Brameld. The two Societies are therefore joining forces for a performance on a large scale of 'The Apostles,' to be given in each town. Doncaster will further busy itself with preparing Parry's 'Pied Piper of Hamelin,' and Rotherham will perform Coleridge-Taylor's 'Meg Blane,' and Mendelssohn's 13th Psalm.

The Sheffield Philharmonic Orchestra (conductor, Mr. J. H. Parkes) announces a Joseph Holbrooke night with the composer in command, the programme to be varied with Elgar's 'In the South' overture. This prosperous amateur orchestra has started a probationary section which is ultimately to number a hundred members.

The Sheffield Chamber Music Society has issued an attractive list of concerts. Among the visiting parties will be the London String Quartet, the Brodsky Quartet, the Franschella Trio, and the Queen's Hall Octet (Schubert's Octet). A new series of subscription concerts promoted by Messrs. Wilson, Peck & Co. will bring to Sheffield the Hallé and Queen's Hall Orchestras, while at one of Mr. Harris's concerts the London Symphony Orchestra will appear, conducted by Mr. Arthur Nikisch.

## Foreign Notes.

ANTWERP.

Heinrich Zöllner, the well-known composer of the opera 'Die versunkene Glocke,' who had been appointed professor of composition at the Stern Conservatorium, Berlin, has obtained release from his engagement, in order to undertake the duties of principal capellmeister at the Flemish opera house of this city. The inauguration of the new building will take place in October.

BERLIN.

Herr Gregor announces the following works for performance during the forthcoming season of the Komische Oper:—d'Albert's 'Tiefand,' Samara's 'Mademoiselle de Belle-Isle,' E. Fizzi's 'Rosalba,' Mascagni's 'Iris,' Rubinstein's 'Dämon,' Carl Weiss's 'Die Zwillinge,' and Alfano's 'Auferstehung.' Two operas by Weiss, 'Der polnische Jude' and 'Die Dorfmusikanten,' were produced in 1902 and 1904.—Frau Sophie Heymann-Engel intends to give three most interesting performances of old operas which are unknown, or which have fallen into oblivion, in the theatre of the Hochschule für Musik. At the first performance, on October 5, will be given Gluck's 'Der betrogene Kadi' and Pergolesi's 'La Serva padrona,' both one-act works. The second evening will be devoted to German opera, the composers Dittersdorf and Süssmayer. Excellent artists have been engaged.

EISENACH.

The Bach Museum has recently acquired several valuable gifts: a copy of the rare 'Handbuch bey dem Generalbasse' by Fr. Wilhelm Marpurg, a harpsichord of 1750, a genuine Kieflügel from Paul de Witt's collection of instruments, and the autograph of the continuo part of Bach's Church cantata, 'Christ, unser Herr, zum Jordan kam,' consisting of three well-preserved sheets bound in leather.

HAMBURG.

The following works are to be given at the forthcoming season of Philharmonic Concerts under the direction of Max Fiedler: 'Elegie et Musette,' 'Finlandia' and third symphony by Sibelius; Bruckner's eighth symphony; Pfitzner's 'Christelflein' overture; Elgar's orchestral Variations; Debussy's 'Nuages et Fêtes'; Reger's Variations on a merry theme (under the composer's direction), and Strauss's 'Tod und Verklärung.' The choral works include Bach's 'Magnificat,' Beethoven's 'Missa solemnis,' Brahms's 'Nänie' and 'Parzenlied,' and Schumann's 'Manfred.' An excellent scheme, for the carrying out of which distinguished artists have been engaged.

## LEIPZIG.

Eugen d'Albert's opera 'Tiefand,' which the composer has revised, will be performed at the Stadttheater next month, also, and for the first time here, Isidore de Lara's 'Messalina' will be given. Albert Conrad, having had experience at various theatres, has been appointed third conductor.—The Gewandhaus Concerts commence on October 10. The following new works are announced: Variations and fugue by Max Reger, a serenade by Leo Weiner, and an organ concerto by Enrico Bossi, with the composer as soloist.

## ST. PETERSBURG.

A number of vocalists have combined to build an opera house for the people in this city, and financial assistance from Russian capitalists has been secured. The theatre will seat four thousand persons and the prices of admission are to be most moderate. The repertoire will include among other works, Goldmark's 'Queen of Sheba' and Wagner's 'Flying Dutchman.'

## SCHEVENINGEN.

A concert in memory of Dr. Joachim was recently given by the Philharmonic Orchestra, under the direction of Dr. Ernst Kunwald. The first part of the programme included Joachim's 'Hamlet' Overture and the first movement of the 'Hungarian' concerto, the solo part of which was performed by Herr Gesterkamp, a pupil of the composer-violinist. In the second part the 'Eroica' symphony was appropriately performed.

## THE COMING SEASON.

The arrangements made by the various London and Suburban musical Societies for next season are as follows:

*Royal Choral Society* (conductor Sir Frederick Bridge)—Elijah, Hiawatha (complete), Israel in Egypt (selections), and Stanford's new Stabat Mater (written for the forthcoming Leeds Festival), the Dream of Gerontius, Bach's Mass in B minor and two performances of the Messiah.

*London Choral Society* (conductor Mr. Arthur Fagge)—Berlioz's Faust, Hiawatha's Wedding-feast and Death of Minnehaha, Elgar's Dream of Gerontius, Pompeii by B. Holländer (first performance), The Beatitudes by Edward Marston (written specially for the Society), a selection from Fra Francesco by Henry Waller (first time in England), Joseph Holbrooke's The Bells, and possibly Liszt's St. Elizabeth.

*Central London Choral Society* (conductor Mr. David J. Thomas)—Elgar's King Olaf, MacCunn's Wreck of the Hesperus, and Leoni's Gate of Life.

*Alexandra Palace Choral Society* (conductor Mr. Allen Gill)—Elgar's The Kingdom and Caractacus, Bach's Mass in B minor, Gounod's Faust, the Messiah, Israel in Egypt, Judas Maccabeus, and Elijah.

*South London Choral Association* (conductor Mr. Leonard C. Venables)—Hiawatha's Wedding-feast and Death of Minnehaha, Mendelssohn's Hymn of Praise, Goring Thomas's The swan and the skylark, and Parry's Pied Piper of Hamelin.

*Southwark Choral Society* (conductor Dr. Madeley Richardson)—Coleridge-Taylor's Hiawatha.

*Dulwich Philharmonic Society* (conductor Mr. Arthur Fagge)—Elgar's Caractacus, Mendelssohn's Athalia, the Messiah, Gounod's Faust, and Bizet's Carmen.

*Hither Green Choral and Orchestral Society* (conductor Dr. John E. Borland)—Spohr's Last Judgment, Israel in Egypt, and the Messiah.

*Bromley Choral Society* (conductor Mr. F. Lewis Thomas)—Hofmann's Cinderella, Lee Williams's choral ode Music, and Stanford's Revenge.

*Bermondsey Settlement Choral and Orchestral Union* (conductor Dr. John E. Borland)—Elijah, Israel in Egypt, and Everyman (Walford Davies).

*Streatham Hill Choral Society* (conductor Mr. E. J. Quance)—Elgar's King Olaf and Berlioz's Faust.

The London Symphony Orchestra will give ten concerts (seven evening and three afternoon), including a performance, on December 16, of Bach's Mass in B minor, under the direction of Dr. Richter.

The directors of the Queen's Hall Orchestra announce that the two Grieg concerts which had been arranged for the afternoons of October 16 and 23 at Queen's Hall will be given as *In Memoriam* concerts. The programmes will consist of the works which Dr. Grieg had himself selected for performance on those dates, together with the artists chosen by him.

'English folk-song, some conclusions' is the title of a book by Mr. Cecil J. Sharp, shortly to be published by Messrs. Simpkin. Judged by the 'table of contents' the volume appears to exhaust a subject to which its author has given so much attention and personal investigation.

Herr Adolf Beyschlag, formerly of Belfast, Manchester and Leeds, has had the title of Professor conferred upon him in Germany.

## Answers to Correspondents.

C. R. H.—Mr. Charles Marie Widor is, happily, still living. He was born on February 22, 1845, at Lyons, where his father—a native of Alsace but of Hungarian descent—was organist of St. François church there. His first teacher was his father; he afterwards studied at Brussels, under Lemmens for organ and Fétis for harmony. On his return to Lyons he became organist of St. François church at the age of fifteen in succession to his father. In January, 1870, he obtained the appointment of organist at St. Sulpice, Paris, a post he still worthily holds. In 1890 he succeeded César Franck as professor of organ-playing at the Paris Conservatoire, and in 1896 he replaced Theodore Dubois as professor of counterpoint, fugue and composition at the same institution. In addition to his fame as a composer of much meritorious instrumental and vocal music of sterling worth, M. Widor obtained distinction as a musical critic, and his versatile attainments mark him out as a man of intellectual activity and great musicianship. He visited England in 1888—the same year that Grieg came here—and conducted his 'Walpurgis Night' music at a Philharmonic Concert of that year. In regard to his Organ Symphonies—from No. 1 of which the 'Marche Pontificale' you mention is taken—we venture to quote from the 'Programme Notes' (Novello) of Dr. A. L. Peace, who says: 'In the Eight Organ Symphonies by Mons. Widor, an endeavour is made to give the organ a symphonic treatment, as distinguished from the contrapuntal phase of organ-playing which may be said to have held universal sway up to the period of about 1840, when Mons. Cavallé-Coll, of Paris, effected a complete revolution in the construction of the organ, which consequently gave rise to a demand for a class of compositions calculated to develop its resources in a more diversified manner. Many of the movements in these symphonies are highly original, and what is more to the point, many of them are of real artistic worth.'

L. M. G.—Although you have 'heard it stated recently that in future all head organists' appointments in cathedrals, as they fall vacant, would be given to clergymen,' such a statement should not be accepted without a certain amount of reserve. The 'proof,' such as it is, you give is not altogether convincing—'a young man desiring to become a cathedral organist, who for that reason alone was preparing for orders.' Although you say that the matter makes no difference to you personally, 'as ladies do not usually obtain cathedral appointments,' we may remind you that the organistships of ten cathedrals in Ireland are held by ladies. While there are now two clerical organists of English cathedrals, at present no lady holds that office.

SPENCER.—(1) The examination pieces (pianoforte) may be played at about the following rates of speed: Czerny's Study (Op. 335, No. 2), minim = 88 to 96; Bach's Bourée, No. 6 (Suite Française), the same rate; Hummel's Rondo (Op. 11), crotchet = 88; Reinecke's Tanzlied (Op. 88, No. 4), dotted crotchet = 76. (2) In Hummel's Rondo the quaver notes (D) under the trilled note F are to be struck. (3) Yes, the pedal is to be used in the soft passages, but with discretion.

A. G. G.—The Royal College of Organists has no authoritative measurements for organs. The recommendations drawn up at the conference on organ construction in 1881 were withdrawn by the Royal College of Organists in 1902. More than one attempt has been made to adopt a definite standardization in regard to organs, but they have proved abortive. If you are in the hands of a good builder you may safely leave the pedal measurements to him.

HENRICUS.—We are unable to pass any opinion upon your stylographed hymn-tune, as the harmonies appear to have 'gone wrong.' As you are unable to play the piano yourself, perhaps you could get some friend to perform the tune exactly as it is printed. The result will be that some amendment of the harmony, and perhaps the melody—G and two F sharps being rather high—may commend itself to you.

J. B.—If the authorities of the Royal College of Organists are unable to give you any information about the 'hood composed of black and mauve (it might possibly be heliotrope colour) silk, trimmed with white fur, we cannot furnish it. Why not ask the hood-clad gentleman who, in your opinion, appears to sail under the false colours of black and mauve, or heliotrope?

CONFIDENCE.—It is a little difficult to say, even 'in confidence,' which is 'the easiest pianoforte concerto to study.' You might look at Dussek's Concerto in F (Op. 17), of which the *allegro vivace* is issued in Westlake's *Lyra studentium* series of pieces published by Edwin Ashdown, Ltd.

K. B.—Madame Adelina Patti has travelled so far and wide that in all probability she has sung at Portland, Oregon. In order, however, to obtain 'a decision that will be taken as final in an argument,' your best plan will be to ask the distinguished singer herself.

H. M.—Dietrich and Widman's 'Recollections of Johannes Brahms' (English translation) and Hadow's 'Studies in modern music' were both published by Messrs. Seeley & Co. 'Masters of German music,' by J. A. Fuller Maitland, was published by Messrs. Osgood, McIlvaine & Co.

WALKLEY.—A biographical sketch of Dr. Hans Richter appeared in THE MUSICAL TIMES of July, 1899, the subject of which was kind enough to tell a Vienna journalist that it was 'the best.' Dr. Richter is not a composer.

R. G. F.—You are much more likely to meet with your requirements by advertising in a musical journal than in a daily provincial paper.

MUSIK.—For children's musical and fancy drills apply to Messrs. George Philip & Son, Ltd., 32, Fleet Street; or Messrs. Charles & Dible, 10, Paternoster Square; and see 'Calisthenic Cane Drill' by E. Sully (Weekes).

E. F. D.—The song 'Come unto Me' by Miss Lindsay (Mrs. J. Worthington Bliss) is now published by Messrs. Leadbeater & Son, Manchester.

R. T. H. B.—We regret that we cannot trace the air known forty years ago as 'Pastol.'

A correspondent says that Dr. Hinton's book on 'Organ Construction' is now published by Messrs. Weekes & Co.

### SPECIAL NOTICE.

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## THE MUSICAL TIMES.

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THREE Extra Supplements are given with this number:

1. Portrait of Edvard Grieg.
2. Portrait of Dr. A. Herbert Brewer seated at the Organ of Gloucester Cathedral.
3. Four-part Song: 'The river floweth strong, my love.' By Roland Rogers.

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# The river floweth strong, my love.

FOUR-PART SONG.

Words by ELLEN RIDGWAY.

Music by ROLAND ROGERS, Mus. Doc.

*Allegretto grazioso.*

SOPRANO.  
The riv - er flow-eth strong, my love, . . . the

ALTO.  
The riv - er flow-eth strong, my love, the riv - er flow - eth strong, the

TENOR.  
*tempo ad lib.*  
The riv - er flow-eth strong, my love, the riv - er flow - eth strong, the riv - er flow-eth

BASS.  
*p*  
The riv - er flow-eth strong, my love, the riv - er flow - eth strong, the

*Allegretto grazioso.*

PIANO.  
*p*  
*tempo ad lib.*

riv-er floweth strong, my love, flow-eth strong; So flows my love, To

riv-er floweth strong, my love, floweth strong; So flows my love in strength to thee, To  
*a tempo.*

strong, floweth strong, my love, floweth strong; So flows my love in strength to thee,

riv-er floweth strong, my love, floweth strong; So flows my love in strength To  
*a tempo.*

# THE RIVER FLOWETH STRONG, MY LOVE.

*cres.*  
 bear thee on its cur-rent free, And lap thee with its heaving tide, Till  
*cres.*  
 bear thee on its cur-rent free, And lap thee with its heaving tide, Till  
 To bear thee, And lap thee with its heaving tide, Till  
 bear to bear thee on its cur-rent free, And lap thee with its heav-ing tide, Till

*rall.* *dim.* *a tempo.* *f*  
 on its breast thou'lt safe-ly glide. The riv-er floweth strong, my love, the  
*rall.* *dim.* *a tempo.* *cres.*  
 on its breast thou'lt safe-ly glide. The riv-er floweth strong, my love, the riv-er flow-eth  
*rall.* *dim.* *a tempo.* *cres.*  
 on its breast thou'lt safe-ly glide. The riv-er floweth strong, my love, the riv-er flow-eth  
*rall.* *cres.* *a tempo.* *cres.*  
 on its breast thou'lt safe-ly glide, thou'lt safe-ly glide, The riv-er floweth strong, my love, the riv-er flow-eth

*f*  
 riv-er floweth strong, my love, flow-eth, flow-eth, flow-eth,  
*f* *mf* *cres.* *f*  
 strong, flow-eth strong, my love flow-eth, flow-eth, flow-eth,  
*mf* *cres.* *f*  
 strong, floweth strong, my love, flow-eth, flow-eth, flow-eth,  
 strong, strong, my love flow-eth,

# THE RIVER FLOWETH STRONG, MY LOVE.

*p* *rall.* *f* *a tempo.*

flow - eth, *rall.* flow - eth, flow - eth, flow - eth strong.

flow - eth, flow - eth, flow *rall.* eth, flow - eth strong.

flow - eth, flow - eth, flow - eth strong.

flow - eth strong.

*rall.* *p* *f* *a tempo.*

*Allegro animato.*

The riv - er flow - eth full, my love, the riv - er flow - eth full, the

The riv - er flow - eth full, my love, the riv - er flow - eth, flow - eth full, the

The riv - er flow - eth full, my love, the riv - er flow - eth full, the

The riv - er flow - eth full, my love, the riv - er flow - eth full, the

*Allegro animato. ♩ = 116.*

riv - er flow - eth full, my love, the riv - er flow - eth full; O'er

riv - er flow - eth full, my love, the riv - er flow - eth, flow - eth full; O'er

riv - er flow - eth full, my love, the riv - er flow - eth full; O'er

riv - er flow - eth full, my love, the riv - er flow - eth full; O'er



# THE RIVER FLOWETH STRONG, MY LOVE.

*ff* mos - sy beds it gen - tly swells, *p* Trick-les through woods and bos - ky dells, Leaps

*ff* mos - sy beds it gen - tly swells, *p* Trick-les through woods and bos - ky dells, Leaps

*ff* mos - sy beds it gen - tly swells, *p* Trick-les through woods and bos - ky dells, Leaps

*ff* mos - sy beds it gen - tly swells, *p* Trick-les through woods and bos - ky dells, Leaps

*ff* *p*

*accel. e cres.* crag - gy rocks in wild dis - dain, The migh - ty o - cean to re - gain, Leaps

crag - gy rocks, leaps crag - gy rocks,

crag - gy rocks, leaps crag - gy rocks,

crag - gy rocks, leaps crag - gy rocks,

*accel.*

*cres.* crag - gy rocks in wild dis - dain, leaps crag - gy rocks in

leaps crag - gy rocks in wild dis - dain, . . . dis - dain, . . .

leaps crag - gy rocks in wild dis - dain. *ff* in wild dis - dain, The

leaps crag - gy rocks in wild dis - dain, . . . in wild dis - dain, The

*ff*

# THE RIVER FLOWETH STRONG, MY LOVE.

First system of the musical score. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The bottom staff is the piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics for the first system are: "wild dis-dain, the might-ty, the might-ty o-cean" repeated four times.

Second system of the musical score. It consists of five staves. The top four staves are vocal parts with lyrics. The bottom staff is the piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics for the second system are: "to re-gain. The riv-er flow-eth full, my love, the riv-er flow-eth full." repeated four times. The tempo marking *ff slower.* appears at the end of each vocal line.

Third system of the musical score. It consists of five staves. The top four staves are vocal parts with lyrics. The bottom staff is the piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo marking *Allegretto grazioso.* appears at the beginning. The lyrics for the third system are: "The riv-er flow-eth free, my love, the riv-er flow-eth free, the riv-er flow-eth free, my love, the riv-er flow-eth free, the riv-er, flow-eth" repeated four times. The tempo marking *tempo ad lib.* appears at the end of the second vocal line. The piano part has a *p* (piano) marking.

THE RIVER FLOWETH STRONG, MY LOVE.

riv-er floweth free, my love, flow - eth free ; So let thy love Flow  
 riv-er floweth free, my love, flow - eth free ; So let the love within thy heart Flow  
*a tempo.* free, floweth free, my love, flow - eth free ; So let the love within thy heart  
 riv-er floweth free, my love, flow - eth free ; So let the love within thy  
*a tempo.*  
 out to mine, we ne'er can part ; But as the riv-er meets the sea, We'll  
 out to mine, we ne'er can part ; But as the riv-er meets the sea, the  
 We ne'er can part ; But as the riv-er meets the sea, the  
 heart Flow out to mine, we ne'er can part ; But as the riv - er  
*rall. e cres.* min-gle thro' e - ter - ni - ty, But as the riv-er meets the sea, We'll min-gle, mingle thro' e -  
 riv - er meets the sea, the sea, We'll min-gle, mingle thro' e -  
 riv er meets the sea, the sea, We'll min-gle, mingle thro' e -  
 meets the sea, the riv - er meets the sea, We'll min - gle thro' e -  
*rall. e cres.* *tempo ad lib.*

# THE RIVER FLOWETH STRONG, MY LOVE

Extra Supplement

ter - ni - ty, thro' e - ter - ni - ty. The riv - er flow - eth free, my  
 ter - ni - ty, thro' e - ter - ni - ty. The riv - er flow - eth free, my  
 ter - ni - ty, thro' e - ter - ni - ty. The riv - er flow - eth free, my  
 ter - ni - ty, thro' e - ter - ni - ty. The riv - er flow - eth free, my

love, the riv - er flow - eth free, my love, flow - eth, flow - eth,  
 love, the riv - er flow - eth free, flow - eth free, my love, flow - eth, flow - eth,  
 love, the riv - er flow - eth free, . . flow - eth free, my love, flow - eth, flow - eth,  
 love, the riv - er flow - eth free, free, my love, flow - eth,

flow - eth, flow - eth, flow - eth, flow - eth, flow - eth strong.  
 flow - eth, flow - eth, flow - eth, flow - eth, flow - eth strong.  
 flow - eth, flow - eth, flow - eth, flow - eth, flow - eth strong.  
 flow - eth, flow - eth, flow - eth, flow - eth strong.

flow - eth strong.

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